



DR WHO X-RATED INSIDE THE 1970s 'HORROR' YEARS

THE WORLD'S BEST SCIENCE FICTION
FANTASY AND HORROR MAGAZINE



SciFiNow™



**INSIDE
INFINITY WAR**
Chris Evans
reveals all



**20
MUST-SEE MOVIES**



BLOCKBUSTER OVERLOAD

ALL-NEW INTERVIEWS AND PHOTOS FROM DOCTOR STRANGE,
SUICIDE SQUAD, STAR TREK BEYOND, GHOSTBUSTERS + MORE



**BOLDLY GOING
TOO FAR?**

Warp speed ahead
for the Enterprise's
epic comeback



THE BFG // CONJURING 2
ASSASSIN'S CREED // MOANA
PETE'S DRAGON // TMNT 2
NIGHT OF THE COMET // KUBO
AMERICAN GODS // PURGE 3
NEON DEMON // ANNIHILATION

www.scifinow.co.uk

**POTTER
EXCLUSIVE**
Fantastic Beasts
first word

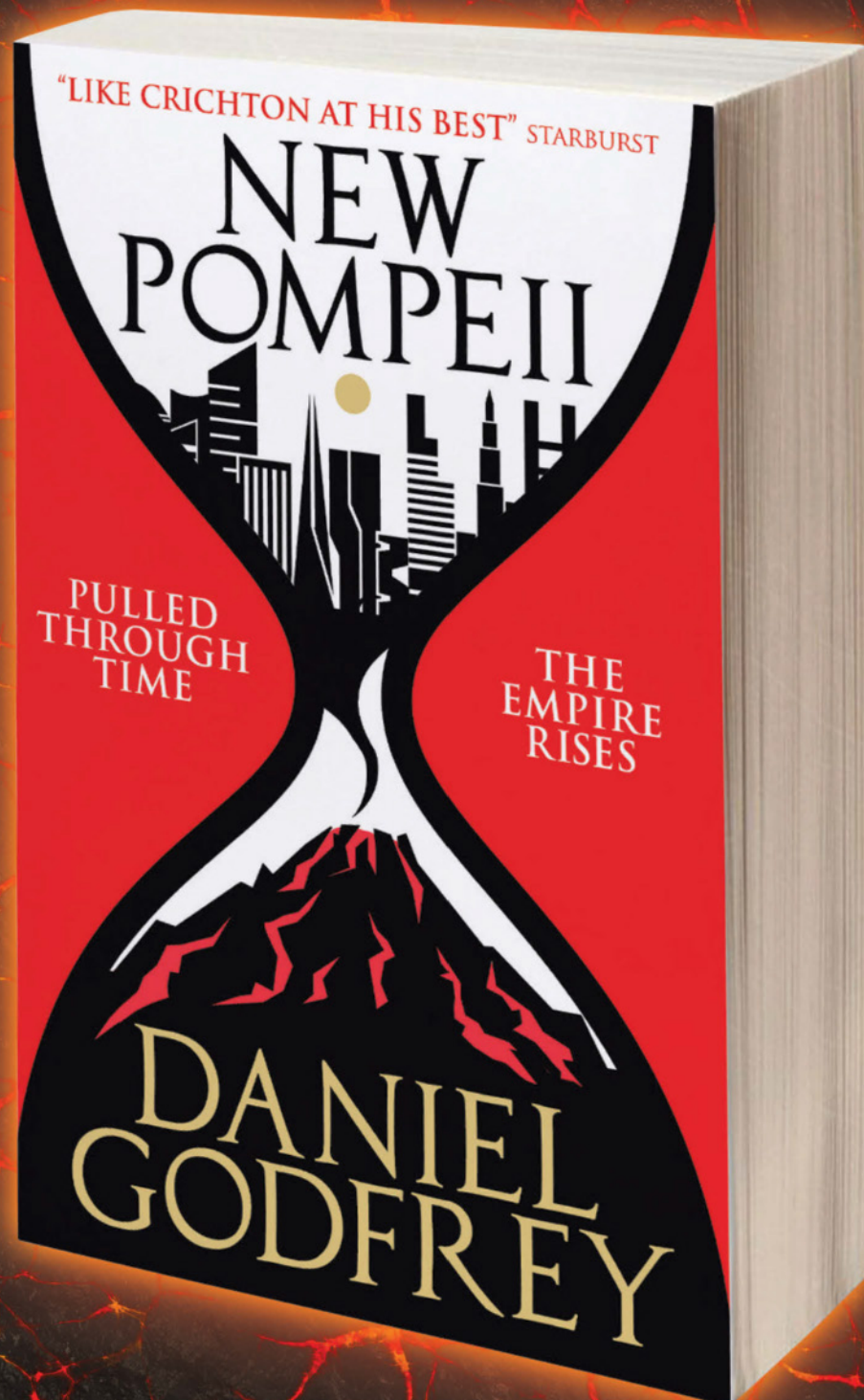
**THE LIVING
& THE DEAD**

Behind the scenes on the
BBC's new ghost drama



DigitalEdition
GreatDigitalMags.com
ISSUE 120

“A THRILLINGLY ORIGINAL TAKE ON THE
TIME-TRAVEL GENRE” - TIM LEBBON



OUT NOW

www.titanbooks.com



Around this time of year, it's the done thing to reel off a summer movie preview of some kind. Ideally, it should list what's hot, what's not, and what you should be watching instead of catching some rays in sunnier climes.

We considered following suit, but then it struck us: why stop there? Why limit ourselves to one season when there are so many great movies out there on the horizon?

From the blockbuster likes of *Doctor Strange*, *Suicide Squad*, *Star Trek Beyond* and *Fantastic Beasts And Where To Find Them*, to less-known curios like *A Monster Calls* and *The Girl With All The Gifts*, the cinema will have something for everyone, and we have gathered together the cast and creators of the most exciting movies heading your way in 2016 and beyond to shed some light on tomorrow's hits.

But that's far from it. Also in this issue, we deliver the second part of our *Star Trek* timeline, tracing its evolution from *The Next Generation* up until today's impending release, and finding out from those involved how it all came together.

Then we have Colin Morgan's hopefully triumphant return to the BBC in supernatural drama *The Living And The Dead*, an exclusive interview with legendary *Doctor Who* scribe Terrance Dicks, and a complete rundown of the *Final Destination* series.

Anyway, we hope you enjoy reading this issue as much as we did putting it together.

Steve

Steve Wright
Editor

GET EXCITED ABOUT POWER RANGERS

We thought we'd grown out of *Power Rangers*, but having seen this first photo of Elizabeth Banks as the new-look Rita Repulsa, we can confirm that we definitely haven't. *Project Almanac* director Dean Israelite is transporting an all-new cast of teen heroes to Angel Grove that includes the likes of Naomi Scott (*The Martian*), RJ Cyler (*Me And Earl And The Dying Girl*), Ludi Lin (*Monster Hunt*), Becky G (*Empire*) and newcomer Dacre Montgomery. If we can't have a feature-length outing for Adi Shankar's bootleg short then this is the next best thing.



PORTAL

06 Avengers: Infinity War

Chris Evans and more on the MCU's ultimate endgame.

08 The X-Files

When will Season 11 happen? Chris Carter sheds some light.

12 American Gods

Bryan Fuller's Neil Gaiman adaptation gets demystified.

FEATURES

20 Doctor Strange

We explore the next step in the MCU's ever-expanding universe.

24 Suicide Squad

Will Smith and Margot Robbie talk fighting dirty.

26 Star Trek Beyond

From the five-year mission to Idris Elba's baddie, everything you need to know about Justin Lin's *Trek* debut.

28 Ghostbusters

The Ghostbusters are back. Paul Feig and the cast tell us why the haters couldn't be more wrong.

36 Independence Day: Resurgence

The cast and crew reveal all on the latest battle for Earth.

40 Fantastic Beasts And Where To Find Them

Producer David Heyman gives us the exclusive first word on the US-set *Harry Potter* prequel.

46 The Purge: Election Year

Frank Grillo talks crime without punishment and Donald Trump in this year's scarily relevant *Purge* outing.

60 Star Trek Timeline: Part 2

We continue our journey with *Trek*'s stars of yesteryear.

64 Visual Effects secrets

Oscar-winning effects man Andrew Whitehurst talks working on *Ex Machina* and the upcoming *Annihilation*.

68 The Living And The Dead

The cast and crew exclusively reveal all on the BBC's Colin Morgan-starring ghost drama.

REVIEWS

74 Captain America: Civil War

Was it better than *Batman V Superman*? You know by now...

77 Alice Through The Looking Glass

Is Alice's return to Underland everything we hoped for?

And More...

Gods Of Egypt, *When Marnie Was There*, *The Shannara Chronicles*, *Heroes Reborn* and more.

BOOK CLUB

86 The Amityville Horror

The 'truth' behind one of horror's greatest urban legends.

100 Marv Wolfman

The comic maestro on his career and what's coming next.

And... Beginner's Guide and Reviews

Where to start with steampunk, *The City Of Mirrors* + more...

TIMEWARP

106 Final Destination

Creator Jeffrey Reddick looks back at his cult death-dealing horror franchise.

114 Doctor Who

Script editor Terrance Dicks on being a *Doctor Who* icon.

And More...

Look back at *Star Trek VI, Night Of The Comet* and more.



24



26



28



20 DOCTOR STRANGE THE FIRST WORD ON THE SORCERER SUPREME



SUBSCRIBE
FOR SUBS, OFFERS AND MORE,
START SHOPPING AT:
WWW.IMAGINESUBS.CO.UK

MEET THE TEAM

Q. Which 2016 film trailer best reflects your life and why?



James Hoare
Editor in Chief

A. The Neon Demon
Spooky and fabulous, like a fallen star down a well.



Steve Wright
Editor

A. Rogue One
If it's a rebellion, then I'll rebel – just so I'm not the odd one out.



Jonathan Hatfull
Features Editor

A. Swiss Army Man
Prone to singing and joyfully amazed by weird biology.



Poppy-Jay Palmer
Senior Staff Writer

A. Yoga Hosers
It's garish, confusing and yet kind of ridiculous.



Jon Wells
Art Editor

A. Suicide Squad
Will always be accompanied by a brilliant soundtrack.



Jen Neal
Production Editor

A. Fantastic Beasts
Because it's about a Hufflepuff rebel with a cause. Yes, that.



40



106



114

EVERY ISSUE

58 SUBSCRIPTIONS **130 NEXT ISSUE**

Subscribe to the magazine and save today Your first look at the next issue of SciFiNow

PORTAL

Your essential, trustworthy and unrivalled guide to the latest genre happenings

INFINITY WAR: THE COUNTDOWN STARTS NOW

We still have five films to go, but here's why you should start getting excited for the next Avengers team-up... WORDS POPPY-JAY PALMER

The Russos are coming back

"Wait until these guys leave this Marvel franchise," says *Captain America* star Chris Evans when we catch up with him. "They're going to start making non-stop hits. They really know how to direct." We don't doubt it. They've already wowed us outside of the MCU with genius directorial turns in popular TV shows like *Arrested Development* and *Community* ('A Fistful Of Paintballs', anyone?). The *Captain America* films are likely to be just the start of their journey into churning out hit after blockbuster hit. Thankfully, Anthony and Joe Russo aren't finished with Marvel just yet. They still have time to up their game with the next two *Avengers* team-up movies.

It'll have a whole new cast

With *Doctor Strange*, *Black Panther*, *Ant-Man*, *Captain Marvel* and *Spider-Man*

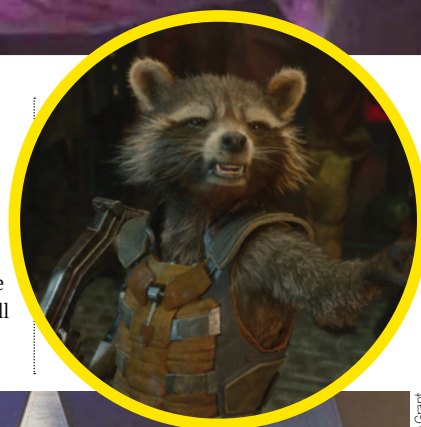
all set to make up the new *Avengers* line-up, we can expect a whole new cast for *Infinity War*. On a scale this big, there's also room for old favourites to come back. Anthony Mackie (Sam Wilson) and Sebastian Stan (Bucky Barnes)

admit that even they don't yet know whether or not they will be joining the new recruits. "We hope so! We're just two guys waiting on a script, man," Mackie tells us. "You never know until you get that email with that security code. You never know what's going to happen... I've enjoyed my time in the Marvel universe immensely, and to finally be considered an Avenger is amazing. There are fewer Avengers than there were presidents, so it's pretty high-brow stuff going on."

Rocket Raccoon might be in it

Speaking to *The Verge*, *Infinity War* scribe Christopher Markus said: "Whether they're a 12-foot purple guy,

or a raccoon, or an android, they're all people, and we're going to write them as people. You can't write them any other way." Naturally, we've decided that this one quote pretty much confirms that Rocket is going to be making an appearance in *Infinity War*. Maybe we're leaping to conclusions, but we guess we'll find out in 2018. But what will a cameo from Rocket mean for the Guardians of



It's expected that the bulk of *Civil War*'s cast will return.



Chris Carter on THAT finale and what's ahead in the next season



We break down the trailer for Fassbender's first videogame movie foray



Inside the year's must-read comic-book crossover caper



Every tidbit about Bryan Fuller's fantasy adaptation revealed

© Jesse Grant



Chris Evans' Cap survived *Civil War*—but will he be so lucky in *Infinity War*?

the Galaxy? It's much more likely that he and Thanos would travel to Earth, as opposed to all the Avengers taking a space walk. So does that mean Star-Lord and the team are off to his home planet for *Guardians Of The Galaxy: Vol 2*? Has Star-Lord's dad been hiding out there this whole time? So many questions!

It's getting a new title

Technically, *Infinity War: Part 1* and 2 are no longer called *Infinity War: Part 1* and 2, but we're sticking to those titles for now to avoid confusion. In an interview with *Uproxx*, Joe Russo said: "The movies are two very different movies... The intention is we will change it. We just haven't come up with the titles yet. But yes, we will change it. And yes, that is a scoop: we will retitle them." To be honest, that's kind of a



How will Sam Wilson fare against the mighty Thanos?



Apparently, Tom Holland's audition was memorable to say the least.

relief; we were wondering how they were going to manage to keep a two-part story going when there are *Ant-Man And The Wasp* and *Captain Marvel* already set to go in between them.

More of Tom Holland's Spider-Man

It turns out the *Avengers* cast has fallen in love with Holland just as much as we have. "There's not much that he can't do," Evans tells us. "I'm glad Marvel went in that direction too, no disrespect to the other Spider-Mans. I like that they went young. He's supposed to be young! To be a high-school kid, and he really does embody that kind of optimistic, eager energy.

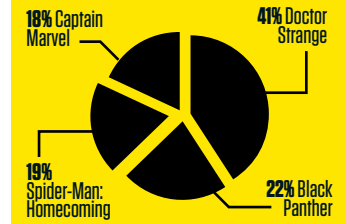
"I had to do a screen test with him, and it said in the script, 'Spider-Man flips into Cap's way.' We were about to roll, and he's wearing these ridiculous Spider-Man pyjamas just for the audition, and he said, 'Ah, you know, d'you want me to flip in?' Everyone at Marvel looked at each other and said, 'No! No! Don't hurt yourself!' and the Russos said, 'Yes! Do it!' and this kid tumbled in, and landed and stuck it flawlessly. I was like, 'Well, that's Spider-Man.'"

It's our first look at Captain Marvel

At least presumably. She could end up popping up in *Black Panther* or *Thor: Ragnarok*. But we're



Which upcoming MCU solo movie are you most looking forward to seeing?



banking on her making her debut in *Infinity War Part 1*, what with it shaping up to be the biggest superhero get-together of all time. "I love female action movies," Anthony Mackie tells us. "I love to see women beat people up, especially if they're good at it. I can't wait to see *Captain Marvel*. I love that shit."

Weirdly, Captain Marvel hasn't been cast yet and a director for the film hasn't been secured. We can't tell if this is a bad sign, or if Marvel is taking its time to get an amazing team together. Hopefully it's the latter.

Captain America: Civil War is in cinemas now. *Avengers: Infinity War - Part 1* will be released on 27 April 2018.

WHO IS CAPTAIN MARVEL? The many incarnations of the MCU's most mysterious hero...

MAR-VELL CREATED BY:

Stan Lee & Gene Colan
FIRST APPEARANCE: Marvel Super-Heroes #12 (December 1967)
DESCRIPTION: An alien military officer of the Kree Imperial Militia sent to observe Earth.



MONICA RAMBEAU CREATED BY:

Stan Lee & Gene Colan
FIRST APPEARANCE: The Amazing Spider-Man Annual #16 (1982)
DESCRIPTION: A New Orleans police lieutenant who can transform herself into energy.



GENIS-VELL CREATED BY:

Ron Marz & Ron Lim
FIRST APPEARANCE: Silver Surfer Annual #6 (October 1993)
DESCRIPTION: Mar-Vell's genetically engineered son with a strong cosmic awareness.



PHYLA-VELL CREATED BY:

Peter David & Paul Azaceta
FIRST APPEARANCE: Captain Marvel Vol. 5 #16 (December 2003)
DESCRIPTION: Genis-Vell's younger sister with super strength and the ability to blast energy.



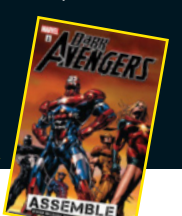
KHN'NR CREATED BY:

Paul Jenkins & Tom Raney
FIRST APPEARANCE: Civil War: The Return (March 2007)
DESCRIPTION: A Skrull sleeper agent bound to Mar-Vell's DNA and locked into his form.



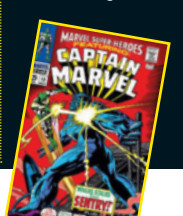
NOH-VARR CREATED BY:

Grant Morrison & JG Jones
FIRST APPEARANCE: Dark Avengers #1 (March 2009)
DESCRIPTION: Joined the Dark Avengers, but quit the team after finding out they were villains.



CAROL DANVERS CREATED BY:

Roy Thomas & Gene Colan
FIRST APPEARANCE: Marvel Super-Heroes #13 (March 1968)
DESCRIPTION: An ex-US Air Force major with superhuman strength, stamina, flight, etc.



KAMALA KHAN CREATED BY:

Sana Amanat, G Willow Wilson & Adrian Alphona
FIRST APPEARANCE: Captain Marvel #14 (August 2013)
DESCRIPTION: A Pakistani-American with shapeshifting abilities.



X-FILES SEASON 11 IS JUST "A QUESTION OF WHEN"

Chris Carter on his plans for more X-Files, that cliffhanger and getting the band back together

WORDS JONATHAN HATFULL

Most people say, 'How could you do this to us?'" laughs Chris Carter. "And I say, 'I've been doing it to you for 23 years!'" We're talking to the creator of *The X-Files* about the cliffhanger ending of the revival series, which brought Special Agents Fox Mulder (David Duchovny) and Dana Scully (Gillian Anderson) back to our screens and left them facing an extinction-level event.

"I have to say that as cliffhangers go, this is probably one of the biggest cliffs that we've ever put Mulder and Scully on," he concedes. "They're holding by their fingernails." With an ending like that, we immediately jumped online to see if another series had already been confirmed. They wouldn't just stop at six episodes, would they?

"I do have a plan for where it's going," Carter reassures us. "I've told absolutely no one what my ideas are. Fox has asked for more episodes, and I think the only part that has not been nailed down is when the episodes would be done."

The revival event series had something for everybody: arc plot, horror and comedy ('Mulder And Scully Meet The Were-Monster' was genius), but the biggest emotional impact came from exploring how Mulder and Scully are dealing with the absence of their son,



William, which looks like it will continue in future episodes.

"I think bringing William back would be a huge event in the course of the show," Carter teases. "In effect he is back because he's an emotional centre for these two characters, something that they share, something that they suffer privately. So while he's not back in the flesh, I feel that his presence looms large."



The X-Files Season Ten will be released on DVD and Blu-ray on 13 June, distributed by 20th Century Fox.



SciFiNow does YouTube

Subscribe to our YouTube channel for exclusive interviews and reviews!

If you want to enjoy reviews of the latest blockbusters and exclusive interviews in eye-watering 1080p definition, you owe it to yourself to discover SciFiNow's very own YouTube channel.

Poppy-Jay Palmer breaks down the joys and flaws of *Captain America: Civil War* as only she can with the five things you need to know. She's not wrong about Marvel needing to sort out their gender balance problem, either. Join the discussion, and choose a side: #TeamCap or #TeamIronMan.

Universal's star-studded fantasy folly *The Huntsman: Winter's War* also gets the Poppy-Jay video review treatment, while Jonathan Hatfull's *Batman V Superman: Dawn Of Justice* review (complete with SciFiNow universe cameo) has emerged as one of the nicer takes on the film in the office, which he's pretty surprised by.

Jonathan also spoke to the inimitable Michael Shannon about Jeff Nichols' brilliant sci-fi *Midnight Special*, *Starman* and Marlon Brando (he didn't expect the last one).

Meanwhile, Poppy-Jay's *Deadpool* review continues to provoke some heated discussion, and with the recent news about *Sense8*'s casting replacement, it might be a good time to revisit our hangout interview with the show's cast.

Keep checking back to see what's new on the SciFiNow video channel, or you could even subscribe! You know it makes sense.



Howard Overman is heading back to E4 for horror comedy series *Crazy Face*. The *Misfits* creator's new show follows an unlikely pair of demon hunters.

3

The number of times that we've got excited about a *Locke & Key* adaptation. IDW is now developing a TV series, written and produced by Joe Hill.



MIB 23

The Men In Black/21 Jump Street crossover officially has a title, and a director confirmed in *The Muppets* and *Alice Through The Looking Glass*'s James Bobin.

Having explored the Sixties-Eighties, Simon Kinberg has confirmed the next *X-Men* movie will be set in the Nineties.

CORPORATE CREED

Michael Fassbender jumps around in *Assassin's Creed's* first trailer

WORDS POPPY-JAY PALMER

After disappointments like *Hitman: Agent 47*, *Lara Croft: Tomb Raider* and *Super Mario Bros*, could Justin Kurzel's *Assassin's Creed* finally deliver the videogame movie we've been waiting for?



1 Where am I?

First impressions are pretty solid. The film's storyline deviates slightly from the game, but that's okay. We don't want a rehash.



2 Sophia takes the wheel

Marion Cotillard (*Inception*) is looking awesome and professional as Sophia Rikkin. She could shape up to become a memorable femme fatale.



3 Execution day

Here's where the story really deviates. Callum Lynch is a career criminal who gets sent back to the past when he's given a lethal injection.



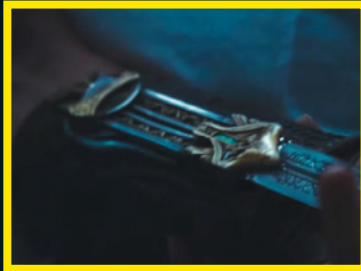
4 What kind of prison is this?

"It's not a prison. You're about to enter the Animus." Things are kicking off now. Go, Fassbender! You've got things to do and ancestors to be.



5 Head honcho

Jeremy Irons plays Alan Rikkin, Sophia's father and the CEO of Abstergo Industries in Madrid. Looks like one creepy fellow.



6 Family matters

"What you're about to see, hear and feel are the memories of your ancestor who has been dead for 500 years." And we're back to the game.



7 The Spanish Inquisition

He was not expecting that! This is going to be awesome. We can feel it in our bones. Maybe this will finally redeem all videogame movies.



8 Aguilar has arrived

We'd already seen stills of Fassbender as the assassin, but this trailer has only gone and proven just how perfect a choice he is for the part.



9 Death stare

Just look at him! Look how cool he looks! This is the Fassbender we've always wanted to see. Look at that bitch-face, you guys.



10 Cirque du so-cray

We are very pleased with the sheer amount of jumping. And thankfully the graphics look better than they are in the game.



11 Sweet mother of mercy

And here's the brilliant Ariane Labed (*The Lobster*) as Maria, a 15th century assassin. She looks hardcore. Could she be this year's Furiosa?



12 Do a flip!

Aguilar jumps to his death. Or does he? Probably not; that's kind of his thing. Guess we'll find out for sure later this year.

Luca Guadagnino plans to start shooting his *Suspiria* remake in September. He hopes to reunite *A Bigger Splash* stars Dakota Johnson and Tilda Swinton.



The number of things better than the news that *Mad Max: Fury Road* star Tom Hardy will have a cameo in *Star Wars: Episode VIII*.

Black Panther reportedly has its eye on Lupita Nyong'o. At the time of writing, the *Star Wars* star was in talks to play a love interest for T'Challa.



days between it being reported that Russell Crowe was playing a 'Jekyll-like character' in *The Mummy* reboot and Crowe confirming it.

TARZAN VS APES

WORDS CHRIS ANDERSON

Inside the Tarzan/Planet Of The Apes and Aliens/Predator/Dredd crossovers

Two new comic-book crossovers were announced in April at Emerald City Comic-Con that quickly worked fans into an excited frenzy. First to launch in July will be the four-issue miniseries *Predator Vs Judge Dredd Vs Aliens* from Dark Horse and IDW, written by John Layman, featuring art by Chris Mooneyham and with covers by Glenn Fabry. Meanwhile, September will see the launch of the five-issue *Tarzan On The Planet Of The Apes* from Dark Horse and BOOM! Studios, co-written by Tim Seeley and David F Walker, with art by Fernando Dagnino and covers by Duncan Fegredo.

The new *Dredd* adventure is not to be confused with the trade volume of the same name, which collects

the earlier miniseries of the lawman fighting either the Aliens or the Predator – this will see them all mix it up together.

“We open the book with a crash-landed Predator, and instead of being the hunter, the Predator is the prey,” writer Layman (*Chew*) told *io9*. “He’s crash-landed in a jungle overgrowth in the middle of the Cursed Earth, where he is pursued by an ‘Island Of Dr Moreau’ group of man-animal hybrids, creations of a crazed genetic engineer, who recovers both the Predator and his hunting trophies – including a Xenomorph skull and the DNA contained therein.”

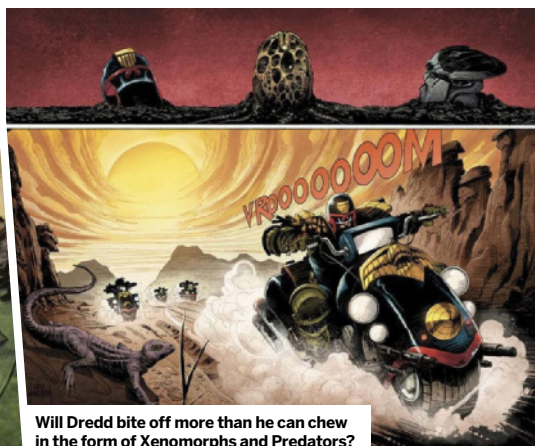
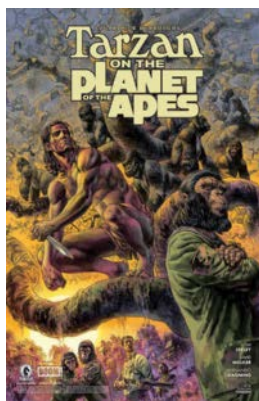
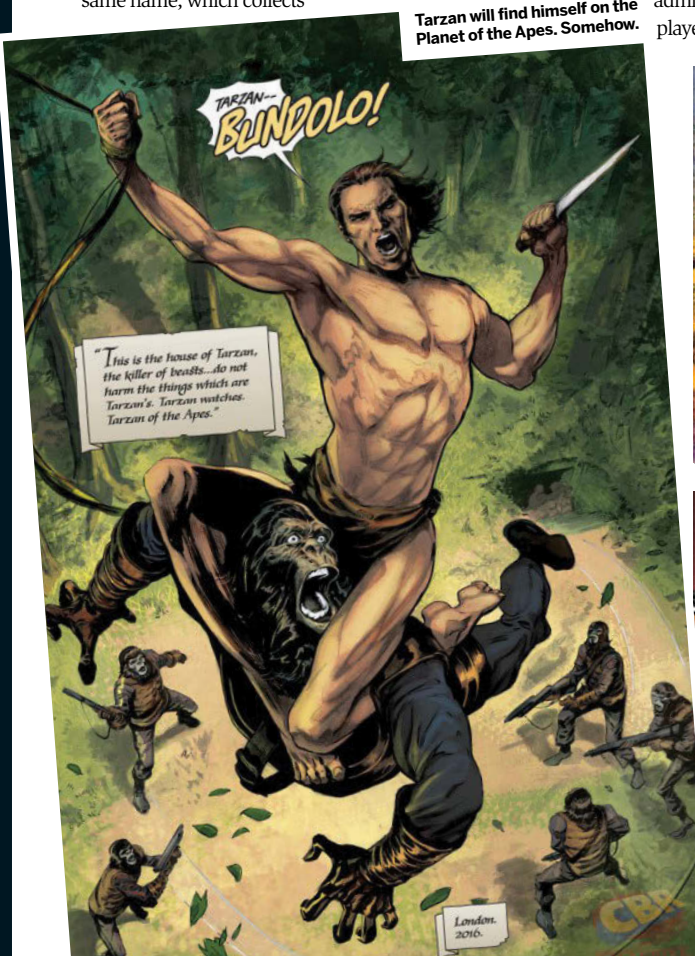
Helping Tarzan to find himself on the Planet of the Apes, Seeley and Walker admit they have played with the

back stories, immersing the jungle hero in the original movies. “The series starts with Tarzan growing up, raised by the intelligent apes, Zira and Corneilius, along with his brother, Milo,” Seeley explained to *Comic Book Resources*.

Meanwhile, Walker hinted at other elements coming into play: “Both franchises had some interesting concepts that made things a bit easier [to combine them]. *Planet Of The Apes* has time travel, and *Tarzan* has talking apes known as the Mangani. Both explore the differences between humanity and the savage nature of animals.”

Predator Vs Judge Dredd Vs Aliens #1 is on sale 27 July, and *Tarzan On The Planet Of The Apes* #1 is out 28 September.

Tarzan will find himself on the Planet of the Apes. Somehow.



Will Dredd bite off more than he can chew in the form of Xenomorphs and Predators?

ACROSS THE UNIVERSES

The weirdest and most wonderful of the crossover comics out there...

SUPERMAN & BUGS BUNNY

RELEASED: JULY 2000-OCTOBER 2000

WRITER: MARK EVANIER

ART: JOE STATON, MIKE DECARLO, TOM PALMER, PHIL FELIX, PATRICIA MULVILL



The Looney Tunes meet the Justice League in this very weird DC Comics crossover. Bugs Bunny, Foghorn Leghorn and the Tasmanian Devil team up with Krypton's finest to defeat the likes of Yoyo the Dodo and the evil Mr Mxyzptlk.

SPIDER-MAN AND BATMAN: DISORDERED MINDS

RELEASED: SEPTEMBER 1995

WRITER: JIM DEMATTEIS

ART: GRAHAM NOLAN, KARL KESEL, JOHN COSTANZA, GLORIA VASQUEZ



Worlds collide in this limited series as Batman and Spider-Man team up and attempt to catch out the Joker and Carnage in the middle of an evil scheme.

People get arrested, while others get lobotomised. No biggie. It's all good fun.

ARCHIE MEETS THE PUNISHER

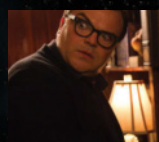
RELEASED: AUGUST 1994

WRITER: BATTON LASH

ART: JOHN BUSCEMA, STAN GOLDBERG



The Punisher is sent to hunt down a notorious drug-dealer called 'Red'. Red just so happens to look exactly like Archie Andrews. Hilarity ensues. It also features loads of weird cameos, including Josie and the Pussycats and Sabrina the Teenage Witch.



Rob Letterman's delightful *Goosebumps* film is officially getting a sequel, and all the original cast and crew are already in talks to come back for it.

217

The number of cast members confirmed for the *Twin Peaks* revival



Jumanji is coming back bigger and more jacked than ever, as Dwayne 'The Rock' Johnson has been cast in the remake's lead role.

7

The number of original sensates appearing in *Sense8* Season 2 after Aml Ameen was replaced with Toby Onwumere.





SHANNARA CHRONICLES: THE LEGEND CONTINUES

Poppy Drayton on that shocking finale and the new *Little Mermaid* movie WORDS STEVE WRIGHT

Throughout the long-awaited adaptation of Terry Brooks' *Shannara* series, Poppy Drayton's performance as Princess Amberle was a highlight – which made it more gut-wrenching when she apparently sacrificed herself in the finale. We spoke to her about starring in *The Shannara Chronicles*, and her role in Chris Bouchard's adaptation of *The Little Mermaid*...

What was it that attracted you to the role?

The first thing I was struck by was Amberle's combination of vulnerability and strength, because essentially she's quite mollycoddled. She's been brought up in a palace, she's had the finest things in life, and she's been taught how to behave and act. It's been a very prescribed life, but what I found really exciting was her desire to break free and prove herself in her own right, especially considering that it's quite a male-dominated world.

How was the racing scene in the opening episode to film? It looked pretty gruelling.

It really was! It took three weeks just to shoot, so it was quite rigorous. We trained for five weeks prior to filming with a personal trainer, and we also had sword-fighting and horse-riding lessons every day. The race was extremely intensive, but fun at the same time – it was really exciting to be able to push yourself physically. I've done lots of active roles in the past, but this was the first one where I really felt like I had to delve deep down within myself.

What would you say your favourite Amberle moment was?

The scene in the first episode where I'm in the waterfall. It was very early on, and

there was something about being under that huge body of water in the middle of New Zealand, and feeling completely at one with the elements.

Were you aware about where Amberle's story would go?

We didn't get all the scripts at the very beginning; they were sort of drip-fed to us throughout filming. I'd read the books, so I knew the end was pretty devastating for my character! But you never know how closely they'll stick to the books. Terry [Brooks] was really understanding from the get-go that this is a different medium, and it requires a different kind of storytelling. We knew that some things would be exaggerated, so I wasn't sure how they would do it. But when I read the last episode, I was just a mess! It was a beautiful, beautiful ending.

Can you tell us about *The Little Mermaid*? Is it lighter like the Disney animation, or a darker take?

I think it's a combination of the two – it's definitely a beautifully told, enchanting, mystical fairy tale, but at the same time it has a dark side to it. It dances on the line between light and dark.

Were you a fan of the story?

I was! When I was little I always wanted to be a mermaid, so it was literally a dream come true. I don't know what little girl doesn't want to be a mermaid! On set the other day we were shooting a scene out in the sea, and there were real dolphins in the back of the shot playing around, so that was pretty spectacular!



Season One of *The Shannara Chronicles* is available on DVD and Blu-ray from 6 June.



The cast of *Wolverine 3* has just got that bit more English, with Richard E Grant and Stephen Merchant being added. Rule Britannia!



7.94 million
The number of viewers for the premiere of *Game Of Thrones* Season Six, 'The Red Woman'



The much-delayed *Inhumans* movie has finally been officially pulled from the Marvel release schedule, although Marvel head Kevin Feige says it could still happen.

98

The number of days earlier that *Blade Runner 2* will be released, having now been moved to 6 October 2017

6 THINGS WE KNOW ABOUT AMERICAN GODS

The lowdown on the TV adaptation of Neil Gaiman's masterpiece

WORDS POPPY-JAY PALMER

BRYAN FULLER IS ONE OF THE SHOWRUNNERS

This one fact pretty much guarantees that the series will be brilliant – but hopefully not cancelled earlier than necessary. If the first point comes true (and it will) then we're desperately hoping the second one won't.

THE CAST IS AMAZING

Ricky Whittle as Shadow Moon, Ian McShane as Mr Wednesday, Emily Browning as Laura Moon, Crispin Glover as Mr World, Pablo Schreiber as Mad Sweeney, Cloris Leachman as Zorya Vechernyaya, Peter Stormare as Czernobog – need we say more?

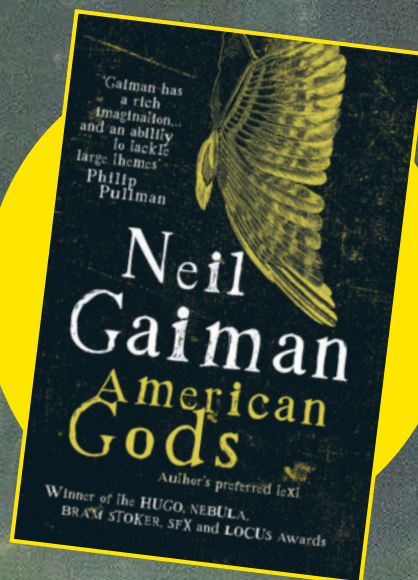


IT'S AN UPDATED TAKE ON THE BOOK

Gaiman wrote the book way back in 2001, and obviously things have changed since then. The story will be updated a bit to fit in with the age of technology, but other than details like that, the show's official synopsis suggests that it will be pretty similar.

MORE LAURA MOON

One of Fuller's conditions for taking on the role of showrunner was that there had to be more women in it. In all honesty the book is a bit of a sausage fest, but after the news that Emily Browning would be playing Laura it looks like the character will be getting more screen time.



IT'S EXPANDING

Though the book is pretty beefy in terms of page numbers, it needs to be a bit bigger for it to warrant a whole series. And that can only mean one thing: more! More of everything! More story, more background, more character development! Hooray for TV adaptations!

NEIL GAIMAN IS WRITING EPISODES

When one of your favourite books by one of your favourite authors gets turned into a TV show, the dreams are 1) that the powers that be don't mess it up, and 2) that the author gets to write the script. Thankfully, Gaiman has penned a couple of episodes.



American Gods is set to air in 2017.

According to producer Douglas Wick, Leigh Janiak's *The Craft* remake is going to be a sequel "with a connection" set 20 years later.

Empress is officially going to be the next Mark Millar comic book to be made into a film, following in the footsteps of *Kick-Ass*, *Wanted* and *Kingsman*.



5

The number of times LeBron James has played himself in a film or TV show before *Space Jam 2*.

16.5 MILLION

The number of views the *Doctor Strange* trailer has on YouTube.





Pearl Mackie will join the Doctor in the TARDIS in 2017.

WHO'S BILL?

Here's what we want to see from the Doctor's latest companion WORDS JONATHAN HATFULL

After a lot of speculation about who could possibly replace Jenna Coleman's Clara Oswald, we finally got our first look at the Doctor's new companion: Bill, played by Pearl Mackie. In the snippet of a scene that's been released, she seems more than comfortable pointing out just how ridiculous a Dalek is – at least in theory – and she's obviously got no problem telling the Doctor what she thinks. The zoom badge and that TV shirt speak to a love of if not all, then at least some things retro, and she's got an eyebrow game that rivals even that of Capaldi.

Still, there's a lot we don't know about Bill, and here's what we'd like to see from Steven Moffat's final companion:

Rose Tyler's sense of adventure: Any companion should always be up for a journey into the unknown and be ready to confront whatever comes next.

Martha Jones' brains: A doctor herself; like, an actual one, Martha's smarts were as important as the character's heart and loyalty.

Donna Noble's mouth: Donna was never afraid to tell the Doctor what she thought, giving the show some of its best back-and-forth banter in years.

Amy Pond's sense of right and wrong: From that early space whale to the dinosaurs on a spaceship, Amy's unwavering moral code kept the Doctor's occasional darker impulses in check.

Rory Williams' loyalty: It's hard to think of any character who's shown such unwavering loyalty on the show as Rory Williams. He'd wait thousands of years to protect the love of his life, literally.

Clara Oswald's humanity: Once all of that Impossible Girl stuff was over, Clara's humanity was essential to balance the 12 Doctor's unpredictability and alien-ness.

Doctor Who will return to BBC One in 2017.



WIN WITH TEENAGE MUTANT NINJA TURTLES: OUT OF THE SHADOWS

To celebrate the release of *Teenage Mutant Ninja Turtles: Out Of The Shadows*, we are offering you the chance to win one of FOUR sets of *Teenage Mutant Ninja Turtles* prize packs, including a boombox speaker, back pack, headphones, beanie and face mask.

Michelangelo, Donatello, Leonardo, and Raphael return to theatres this summer to battle bigger and badder villains, alongside April O'Neil (Megan Fox), Vern Fenwick (Will Arnett), and a newcomer: the hockey-masked vigilante Casey Jones (Stephen Amell).

After supervillain Shredder escapes custody, he joins forces with mad scientist Baxter Stockman (Tyler Perry) and two dimwitted henchmen, Bebop (Gary Anthony Williams) and Rocksteady (WWE Superstar Stephen 'Sheamus' Farrelly), to unleash a diabolical plan to take over the world. As the Turtles prepare to take on Shredder and his new crew, they find themselves facing an even greater evil with similar intentions: the notorious Krang.



To be in with a chance of winning, just answer the following question:

WHO'S PLAYING THE ROLE OF CASEY JONES?

- A) Stephen Amell
- B) Stephen Dillane
- C) Stephen Merchant



ENTER ONLINE AT SCIFINOW.CO.UK
COMPETITION CLOSES 29/06/16

Facebook: [facebook.com/TMNTfilm](https://www.facebook.com/TMNTfilm) Twitter: twitter.com/TMNTMovie #TMNT2
Visit the official site at www.ninjaturtlesmovie.co.uk

This competition is open to residents of the United Kingdom and Ireland. Imagine Publishing has the right to substitute the prize for a similar item of equal or higher value. Employees of Imagine Publishing (including freelancers), their relatives, or any agents are not eligible to enter. The editor's decision is final and no correspondence will be entered into. Prizes cannot be exchanged for cash. Full terms and conditions are available upon request. By entering the competition you give consent for Imagine Publishing to send you monthly email newsletters and occasional special offers. You can unsubscribe from this at any time by clicking on the unsubscribe link of any email received.

© 2016 Paramount Pictures. All Rights Reserved.

ABC has cancelled *Agent Carter* after two seasons, but we're sure that Hayley Atwell still knows her value.



Pablo 'Pornstache' Schreiber has stepped in to replace Sean Harris in *American Gods* after the British actor had to drop out for personal reasons.



Supergirl is flying out of CBS and onto the CW for a second season. It'll have a lower budget and shoot in Vancouver, but we expect a lot more crossovers.



Jack Black will join Dwayne Johnson and Kevin Hart in the *Jumanji* reboot, which The Rock has promised will honour the original.



MEMORY BANK

Welcome to the Memory Bank, where we look back at SciFiNow issues past and see what we were totally right about, and what we would kind of like to change with the wisdom we now possess.

This month we're all the way back in issue 12, and our first correction would be to the cover line for *The Sarah Connor Chronicles*, which absolutely did stop after just two (admittedly pretty good) seasons. Back in 2008, the show was just about to air, and we spoke to Lena Headey and Summer Glau about what made the small screen the perfect fit for the *Terminator* franchise. They may have been right.

Ashes To Ashes was also just about to arrive on our screens, and we went to the Bermondsey set to see how Gene Hunt and co were adapting to life in the Eighties, and Matthew Graham stressed the importance of the continued Bowie connection. "It was David Bowie who allowed us to use the 'Ashes' clown," he told us, further confirming the great man's excellence.

We also looked at whether the second season of *Torchwood* was an improvement on the first, and the consensus seemed to be "Yes," although 53 per cent of our readers said they wanted the swearing gone. We looked at *Jericho*'s miraculous resurrection, unaware of its impending second death, and Clive Barker was already teasing *The Scarlet Gospels* (finally published last year). Timewarp boasted a Complete Guide to *Star Trek I-VI* and a look at Jean-Claude Van Damme's sci-fi CV.

But the thing we're most shocked by is that someone only gave *The Shining* four stars. I mean... that's *The Shining*.

BEST OF THE BILLBOARDS

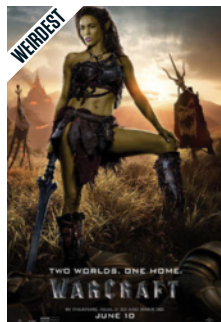
Celebrating the best, worst and weirdest movie posters out there

WORDS JONATHAN HATFULL



SUN CHOKE

David Cresciman's excellent indie horror doesn't have a UK release date yet, but we saw it at FrightFest, and can tell you that it is just as good as this beautiful poster. Nailing the character's fractured personality without resorting to schlocky nonsense, this is a fantastic one-sheet.



WARCRAFT: THE BEGINNING

Nice to see everyone getting a character poster – considering how many times the female characters in similar franchises get overlooked – but this sexualised pose and tiny skirt feels like a weird attempt to get the teenage boys excited. Come on guys, you're better than this.



THE NEON DEMON

Everything about Nicolas Winding Refn's fashion-horror movie has been gorgeous, and this glitzy poster is no exception. Check out the skull on the o!



CIVIL WAR

Forget all that head-to-head nonsense; this is one of a beautiful trio of art posters by Matt Ferguson, and our pick of the bunch.

THE BYE BYE MAN

This isn't necessarily that terrible, and we quite like the use of repeated text as a warning. But it's powerfully generic besides that; it feels like a standard effort for a horror that should try harder. Everything from the stance and the font to the 'ominous' looking foliage; it's all a bit naff, and doesn't really inspire us to actually go and watch the film. Look at the work *Sun Choke*'s putting in, *Bye Bye Man*; you should do better.



FIVE THINGS WITH ANTON YELCHIN

The Green Room star on
punk-rock films, melting
faces & Star Trek Beyond

WORDS JONATHAN HATFULL

1 Authentic punk rock

Yelchin stars in the latest film from *Blue Ruin*'s Jeremy Saulnier, *Green Room*, as the leader of a punk band trapped in a neo-Nazi bar after they witness a murder. "I'd never encountered a film that was a punk-rock film and a siege thriller with this absurdist, brutal style," he enthuses. "You encounter a lot of generic punks in movies, watered-down John Hughes caricatures. These didn't feel like that. Some movies are just punk rock by their nature, and this is one that is aesthetically and emotionally brutal in a very punk-rock way."

2 Sir Patrick Stewart

On the other side is Sir Patrick Stewart as the monstrous bar owner, Darcy, who will do whatever it takes to clean up this mess. "[It was] terrifying because he is an intense and incredibly strong presence, and he inspired terror," recalls Yelchin. "I don't think we spoke on set, which was conducive to what we were doing. But he's the loveliest man, respectful to everyone and kind. We'd have these nice conversations after brutal days."

3 Nazi punks fuck off

Although Saulnier wrote the script a few years ago, the images are still relevant. "It's an unfortunate part of the US right now, and other parts of the world. There's been resurgences in militant right-wing culture and white-power culture," sighs Yelchin. "There are always skins at shows. That being said, some skinheads are SHARPs; they're skinheads against racial prejudice. And they'll beat the shit out of Nazi skinheads."

4 Melting faces

Green Room is definitely a film that provokes vocal reactions. It's tense, and the violence hurts. "I saw it at Cannes, and the crowd was tripping out," laughs Yelchin. "At Toronto they were hooting and hollering. Sir Patrick Stewart said he'd never been to a screening that felt like a football match! Jeremy's films are very intelligent, but he wanted to make a visceral film that's like a ride. He said it's like melting faces, just the sheer brutality of it."

5 New captain on the deck

Next up for Yelchin will be *Star Trek Beyond*, in which he'll reprise his role as Pavel Chekov. There's a new face behind the camera in *Fast And Furious*' Justin Lin. "I have a lot of respect for Justin," Yelchin tells us. "It was a crazy production for him to deal with just in terms of there's a lot on his shoulders, it's a lot to step into after JJ [Abrams] and he did it so respectfully in terms of the cast. He didn't feel threatened by [our shorthand] but respected it, embraced it and brought in his own ideas."

Green Room is in cinemas now.



HOT TOPICS

Your most-read posts on SciFiNow.co.uk



JARED PADALECKI TALKS FANDOM AND THE FUTURE OF SUPERNATURAL

tinyurl.com/jgnrlb8



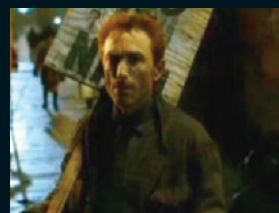
CHRIS EVANS ON WHAT'S NEXT FOR CAP POST-CIVIL WAR

tinyurl.com/hynm36l



SUPERMAN PREQUEL KRYPTON GETS PILOT ORDER FROM SYFY

tinyurl.com/htjocuq



THE DARK TOWER CASTS WATCHMEN STAR IN KEY ROLE

tinyurl.com/gpke6rh



GUARDIANS OF THE GALAXY 2 HAS MISSING CAST MEMBERS

tinyurl.com/gucmy57

COSPLAY OF THE MONTH

Send your cosplay to @SciFiNow or Facebook.com/SciFiNow



ODIN

COSPLAYER: KEVIN CONROY **FROM:** YEovil, SOMERSET **PHOTO:** JAMES SHEPPARD **FACEBOOK:** /C05PLAY

1 THE CHARACTER

I have always thought that the flaws of a character were the things that drew us to them, and that is true of my fondness for Odin. He has a duality of nature that is hard to reconcile; he is a god of war (arrogant, proud and leading an army of powerful warriors) and he is the god of poetry (a family man and seeker of wisdom).

I am not a god or a powerful warrior. However, I am a father, I have a beard and I write poetry, so when I am dressed as Odin I find that staying in character is not an issue.

2 THE COSTUME

I describe my creative expertise as 'make and do' level, so I have to confess that I bought the grieves and bracers from a German LARP company and had my leather armour made to measure from eBay.

The material and lining for the 'fake' chain mail was found in the local scrap store, and really pushed my sewing ability to the limits. The rest of the costume was made from items I bought in charity shops. Make-up was simple: sprayed hair using white hairspray and a scar (using a 'burn' make-up set).

3 THE DESIGN

I chose to draw on mythology, comics and films for the design of my costume, so I used only ancient armour, accessories and clothing patterns. The staff was based on the film version. It was made out of a broom handle, and the head was made out of thin sheets of balsa (individually cut out then glued together).

I used belt buckles as cloak clasps and a tile hook to hang my leather pouch off my belt. The colour scheme was red/gold to show royalty and black/silver for the warrior element.

4 THE ACCESSORIES

The eyepatch was made in the same way as the spear head, which meant it was light enough to stick to my face with body tape.

On the day before the Comic-Con the tape had still not arrived, so I went to a fancy-dress store to get some, and that is where I saw the Halloween crows. I bought them and wired them onto my shoulders so they would remain stable, creating Odin's ravens.

I think that last-minute epiphany gave the costume the perfect finishing touch.

DAYS OF FUTURE NOW
Here are some upcoming UK conventions that you can't afford to miss...

East London Comics & Arts Festival
10-12 June
Round Chapel, Hackney
ELCAF.co.uk
Price: £5-£10
Head down to Hackney for the fifth annual showcase of the best comic artwork and exhibits around.

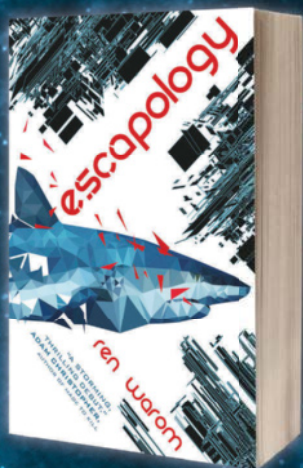
Cardiff Independent Comic Expo
25 June
Cardiff Masonic Hall
CICEEvents.wordpress.com
Price: £4.50
Special comic guests include Watchmen's John Higgins, Al Ewing, Dylan Teague and Sally-Jane Hurst.

Lancaster Comics Day
5 June
Lancaster Library, Lancaster
LancasterComicsDay.wordpress.com
Price TBC
There are workshops, stalls and talks at Lancaster's must-go event for comic fans, with talent like Andy Diggle attending.

Glasgow Comic Con
2-3 July
The Glasgow Royal Concert Hall
GlasgowComicCon.com
Adults £11.49-£21.79, children FREE
Cosplay and pop-culture addicts would be fools to miss this summer extravaganza.

EPIC TALES

FROM
TITAN
BOOKS



ESCAPOLOGY REN WAROM

"A deeply immersive and thrilling trip into a terrifying future. I loved this book!"
Emma Newman, *Planetfall*
June • £7.99



THE RACE NINA ALLAN

"Every now and then, a debut novel knocks you blind... *The Race* will have your compass spinning."
Strange Horizons
July • £7.99

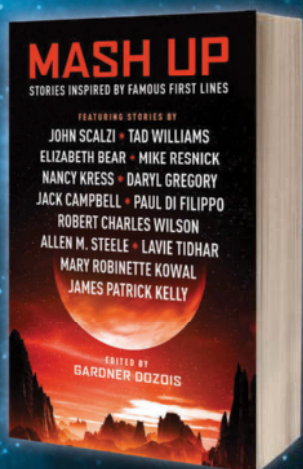
DUSKFALL CHRISTOPHER HUSBERG

"A delicious mix of Jason Bourne, dark fantasy, and horror."
Elitist Book Reviews
June • £8.99



THE HIGH GROUND MELINDA SNODGRASS

A brand-new space opera series by the acclaimed scriptwriter of *Star Trek: The Next Generation*!
July • £7.99



MASH-UP VARIOUS

Stories inspired by famous first lines from authors such as John Scalzi, Elizabeth Bear and Tad Williams!
June • £8.99



THIS SAVAGE SONG V.E. SCHWAB

"Smart, funny and sexy... The natural successor to Diana Wynne Jones."
The Independent
June • £7.99

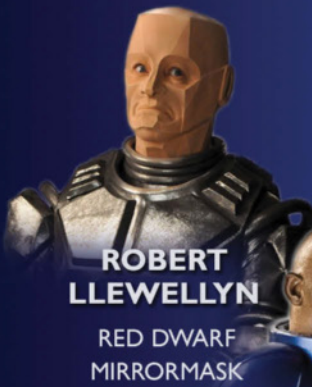
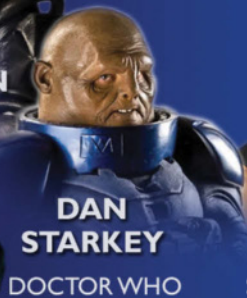
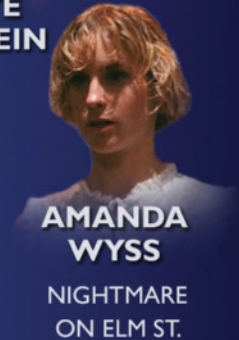
TITANBOOKS.COM

SHOWMASTERS

25 - 26 JUNE 2016

FILM & COMIC CON
WESTPOINT EXETER **EXETER**

OVER 30 GUESTS IN ATTENDANCE ACROSS THE WEEKEND!

**ROBERT LLEWELLYN**
RED DWARF
MIRRORMASK**ROBERT ENGLUND**
NIGHTMARE
ON ELM ST.**PAUL BLAKE**
STAR WARS
A NEW HOPE**DAN STARKEY**
DOCTOR WHO**CHRIS JUDGE**
STARGATE**SYLVESTER MCCOY**
DOCTOR WHO**MARGOT KIDDER**
SUPERMAN**JENETTE GOLDSTEIN**
ALIENS**JOHN LEVENE**
DOCTOR WHO**KAI OWEN**
TORCHWOOD**JEREMY BULLOCH**
STAR WARS**DEBORAH WATLING**
DOCTOR WHO**AMANDA WYSS**
NIGHTMARE
ON ELM ST.

WITH MORE GUESTS ALREADY ANNOUNCED - VISIT THE WEBSITE FOR A FULL LIST OF GUESTS!
 STANDARD ENTRY: ADULT £8 & CHILD £4 (11AM), EARLY ENTRY (FROM 9AM) £15. TICKET ENQUIRIES E-MAIL SHOP@SHOWMASTERSEVENTS.COM
 ENTRY TICKETS AND PHOTO SESSIONS AVAILABLE IN ADVANCE ONLINE OR ON THE DAY. FOR MORE INFORMATION PLEASE VISIT THE WEBSITE.

WWW.FILMANDCOMICONEXETER.COM

2 - 3 JULY 2016

FILM & COMIC CON
USN BOLTON ARENA **BOLTON**MEET THE STARS
OF TV & FILM!TALKS, GAMING,
AND MORE!**NICOLA BRYANT**
DOCTOR WHO**BONNIE LANGFORD****ROBERT ENGLUND**
NIGHTMARE ON ELM ST**MARGOT KIDDER**
SUPERMAN**JENETTE GOLDSTEIN**
ALIENS, T2

CHECK OUT OUR EXHIBITOR STALLS!



ENTER OUR COSPLAY MASQUERADE!

NOT JUST A GREAT WEEKEND OUT... AN ESSENTIAL ONE!

PLEASE VISIT THE WEBSITE FOR TICKET PRICES AND MORE INFORMATION!

ShowmastersEvents

WWW.FILMANDCOMICONBOLTON.COM

Showmasters



20

MUST-SEE MOVIES

BLOCKBUSTER OVERLOAD

ON THE FOLLOWING PAGES, WE SPEAK TO THE CAST AND CREATORS OF THE BIGGEST FILMS UP AHEAD IN SUMMER AND BEYOND...

A STRANGER IN A STRANGE LAND

OPEN YOUR MIND WITH THE MCU'S SORCERER SUPREME, DOCTOR STRANGE...

WORDS POPPY-JAY PALMER

1 DOCTOR STRANGE

Director Scott Derrickson **Writers** Scott Derrickson, C Robert Cargill, Jon Spaihts **Cast** Benedict Cumberbatch, Tilda Swinton, Rachel McAdams, Mads Mikkelsen, Chiwetel Ejiofor **Released** 28 October **Synopsis** After damaging his hands, gifted but arrogant surgeon Stephen Strange learns the ways of magic from the mysterious Ancient One.

RIGHT FROM THE INITIAL SHOT OF DOCTOR STRANGE'S FIRST TRAILER, IT WAS CLEAR THAT THIS WASN'T GOING TO BE JUST ANOTHER AVENGERS

story. "Might I offer you some advice," says Baron Mordo (Chiwetel Ejiofor). "Forget everything that you think you know." Perhaps we should do the same. Forget what you know about the Marvel Cinematic Universe, because shit is about to get real.

Perhaps *Doctor Strange* will go the same way as *Guardians Of The Galaxy* and completely change the game for Marvel. It might not be unlike anything we've seen before, but we're willing to bet it will take Marvel in a whole new direction for Phase Three.

Aside from Scarlet Witch's own brand of sorcery, this will be the first time Marvel has been opened up to magic. *Doctor Strange* is ripping a hole in the fabric of the Marvel universe and slicing it up from within. We've had gods, Hulks and technology, and we've had more than a glimpse of the consequences, but we're yet to see what good (and damage) powerful magic can really do. Fans of the comics will know that Stephen Strange isn't completely unstoppable, but he's pretty close.

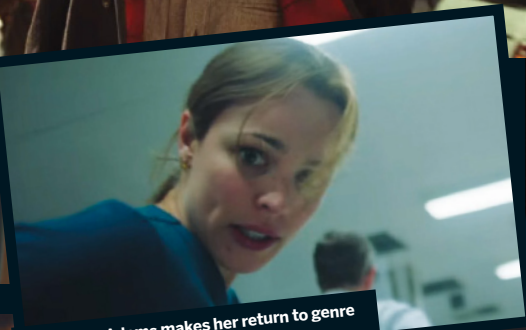
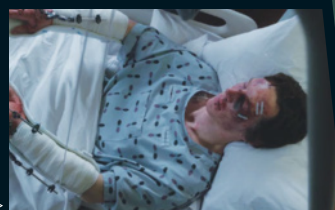
The trailer didn't show much of the magic the film has in store – it's still in post-production, after all – but what it did show is almost *Inception*-like. Cityscapes multiply and fold into themselves. Walls come down at the flick of a wrist. Optical illusions are enough to prompt a double take. It's over the top, larger than life and completely immersive. "Traditionally, when you think about practitioners of sorcery, they tend to be static in the casting and speaking of spells, and then something odd happens that becomes the spectacle that you watch," Scott

Derrickson told *USA Today*. "[The magic in *Doctor Strange* is] just more immersive and bigger than the characters... We get to go with Stephen Strange through his experience of the new, and hopefully it'll give audiences something that's new for them as viewers."

In an official featurette for the film, executive producer Stephen Broussard (*Iron Man 3*) said: "One of the things that's important to us in telling a magical story is keeping it grounded, but still leaving enough room to have really cool and unique visual effects to explore." That's what we want: the film needs to be grounded, while also being extremely elaborate and in-your-face spectacular on every level. We don't want for much.

Obviously, it's difficult to tell what kind of tone the film will take on after just two minutes of footage, but from those two minutes it looks like *Doctor Strange* might be heading in a slightly darker direction from what we're used to from

Stephen Strange loses the use of his hands, so grows a beard...



Rachel McAdams makes her return to genre via the MCU, possibly as Night Nurse.



Doctor Strange will mark the MCU's first foray into magic.

DOCTOR STRANGE WILL SEE YOU NOW

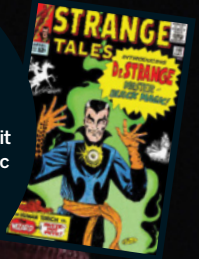
A quick guide to the Sorcerer
Supreme's must-read stories

STRANGE TALES #110-146

WRITER: Stan Lee

ARTIST: Steve Ditko PUBLISHED: 1963

What's the point of doing anything if you're not going to do it properly? Start with his first comic appearance in *Strange Tales* #110, and follow his weird and wonderful arc over the next 36 issues.



DOCTOR STRANGE: THE OATH #1-5

WRITER: Brian K. Vaughn

ARTIST: Marcos Martin PUBLISHED: 2006

Get to grips with the Sorcerer's launch into the modern era with his valet Wong, superhero doctor Night Nurse, a difficult decision and a whole lot of mayhem.



MARVEL

PREMIERE #4-14

WRITER: Steve Englehart

ARTIST: Frank Brunner PUBLISHED: 1973

These two back-to-back story arcs are a must for new fans who find themselves sucked into the Sorcerer Supreme's vortex. Find out how the Ancient One met his death, and how Stephen Strange took his place.



NEW

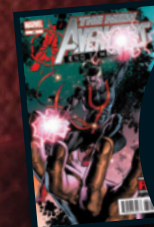
AVENGERS, VOL. 2 #1-6 & #31-34

WRITER: Brian Michael Bendis

ARTISTS: Stuart Immonen, Michael Gaydos
PUBLISHED: 2012

The 'Once More' arc focuses on Strange post-relinquishing his title and the death of Doctor Voodoo.

Ultimately he joins the Avengers while searching for a successor.

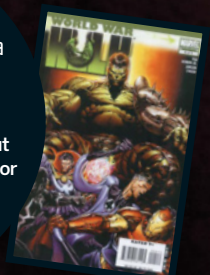


WORLD WAR HULK #4

WRITER: Greg Pak ARTISTS: John Romita Jr., Klaus Janson, Christina Strain, Chris Eliopoulos

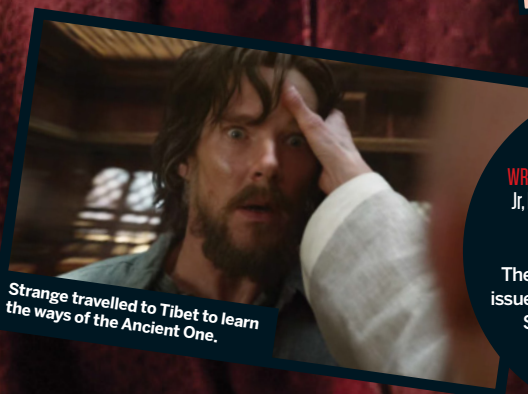
PUBLISHED: 2007

The whole arc is captivating, but issue #4 sees the Hulk and Doctor Strange go head to head in a smackdown of epic proportions.



“WE GET TO GO WITH STRANGE THROUGH HIS EXPERIENCE OF THE NEW, AND HOPEFULLY IT’LL GIVE AUDIENCES SOMETHING THAT’S NEW”

SCOTT DERRICKSON



Strange travelled to Tibet to learn the ways of the Ancient One.



“WITHIN THE COMICS, AND OUR MOVIE, ‘THE ANCIENT ONE’ IS A TITLE THAT MANY PEOPLE HAVE HAD”

KEVIN FEIGE

➤ *Captain America, Thor* and *Iron Man*. It's worth noting that the trailer contained exactly zero visual gags or superhero quips – things that Marvel film aren't usually scared to lay on thick. Instead, it was dark, brooding and bloody.

Maybe that's where this is all heading, and *Doctor Strange* is just the first sign of a darker, tougher Marvel that takes no prisoners. Maybe this is it for Phase Three. Maybe it's going full Warner Bros DC. The story itself is suspiciously similar to *Batman Begins*: a rich, angst-ridden American man in long robes and a shaggy beard goes off to Asia for a while to learn skills from a white person so they can fight crime and protect US citizens from powers greater than themselves. Maybe this is the film that finally makes Marvel go full-dark side.

But maybe it's not. It was only two minutes, after all. And what is Marvel without eye-watering colour and one-liners? Derrickson's body of work has been slightly on the grimmer side (see: *Sinister*, *Deliver Us From Evil* and *The Exorcism Of Emily Rose*), but that's not to say *Doctor Strange* will be. He also once mentioned that he got the MCU's biggest ray of sunshine James Gunn to help him out by writing notes on the film's script, so at least there's that.

But whatever the serious-to-quip ratio ends up being, one thing is for sure: we're about to be taken in a whole new direction.

"It takes a while to work on these movies before they're ready to come to you in theatres," said Feige during the film's first announcement. "Doctor

Stephen Strange, brilliant neurosurgeon, bit of an arrogant fellow who gets in a car accident and ruins what he thinks are the tools of his trade: his hands. In the MCU version of the supernatural, that involved everything from quantum physics to string theory. The idea for this film is to open up a whole new corner of the cinematic universe. We want to enter, through Strange, the world of parallel dimensions."

THERE'S A LOT RESTING ON DOCTOR STRANGE. THERE'S NO DOUBT THAT IT WILL DO WELL AT THE BOX OFFICE; THAT'S JUST THE WAY THESE THINGS GO.

Very few fans had faith in *Ant-Man*, and that still pulled in more than half a billion dollars worldwide. But this is Marvel's chance to change the game. Officially,



Before his accident, Stephen Strange was a brilliant neurosurgeon.



THE FUTURE OF MARVEL

What's coming up next, and what the heck's going on...



RELEASE: 28 April 2017
DIRECTOR: James Gunn

Currently filming.
The Collector and Corpsman Dey won't return.
Tommy Flanagan (*Sons Of Anarchy*), **Pom Klementieff** (*Hacker's Game*), **Elizabeth Debicki** (*The Night Manager*) and living legend **Kurt Russell** join the cast.



RELEASE: 7 July 2017
DIRECTOR: Jon Watts

Slotted into the schedule months after the **Marvel Media Day** in 2014.
Robert Downey Jr (most MCU films), **Marisa Tomei** (*Civil War*), **Zendaya** (*KC Undercover*), **Tony Revolori** (*The 5th Wave*) and newcomer **Laura Harrier** join **Tom Holland**.



RELEASE: 27 October 2017
DIRECTOR: Taika Waititi

Hulk is joining **Thor** in **Asgard** for what has been described by **Mark Ruffalo** as "a lot of funny back-and-forth."
Tessa Thompson (*Creed*) and **Cate Blanchett** (*The Lord Of The Rings*) are also new to the cast.



RELEASE: 9 February 2018
DIRECTOR: Ryan Coogler

Black Panther finally scored *Creed* and *Fruitvale Station* director **Ryan Coogler**. **Ava DuVernay** turned down the job due to creative differences.
It was pushed back due to **Marvel** adding *Spider-Man: Homecoming* to the schedule.



To some, Cumberbatch was an amazing choice, while others felt he was the safe option. Time will tell.

Captain America: Civil War was the first of Phase Three, but it still felt like a Phase Two movie, with characters we already knew doing things we'd already seen. *Doctor Strange* is the first of the new era of Avengers. It has an opportunity to start bringing everyone together, setting the foundations for *Black Panther*, *Captain Marvel* and *Spider-Man: Homecoming*.

However, before the first trailer was even released, Marvel found itself under a microscope for the wrong reasons after falling victim to allegations of whitewashing: the practice of casting white people in parts made for people of colour.

And yet, in the case of *Doctor Strange*, the whitewashing came in the form of casting Tilda Swinton, a white actress, as the Ancient One, a Tibetan sorcerer. Defending the decision, Marvel producer Kevin Feige told *EW*: "We're never afraid to change... I think if you look at some of the early incarnations of the Ancient One in the comics, they are what we would consider today to be quite stereotypical. They don't hold up to what would work today. Also, within the storyline of the comics, and our movie, 'the Ancient One' is a title that many people have had. We hit very early on, what if the Ancient One was a woman?" Sure, a female Ancient One is a pretty cool idea, but you have to ask if it's cool enough to more or less delete the story's Tibetan origins.

But there might be more behind it than that. In order for a blockbuster to be a mega international hit, it has to have China (and it's 1.4 billion-strong population) behind it. Unfortunately, China doesn't recognise Tibet as an independent nation, and refuses to screen anything that does. So if you depict it as such and present it in your film in a positive light, none of those 1.4 billion people are going to see it. Basically, it comes down to choosing between representing the people of Tibet or losing out on millions of dollars.

Plus, it's also worth bearing in mind the casting of Chiwetel Ejiofor as Baron Mordo – traditionally a white character in the comics. So while the Ancient One controversy is unfortunate, it's not as if it's an issue that Marvel is blind to.

TO MANY FANS, BENEDICT CUMBERBATCH SEEMED LIKE THE PERFECT CHOICE. HE'S A SOLID ACTOR WITH A VERY MYSTICAL AIR ABOUT HIM, AND HE'S CERTAINLY

not new to parts in global franchises. But for other fans, Cumberbatch's casting served as proof that Marvel was playing it safe. A brilliant but arrogant and closed-off professional with a popped collar and a long cape? That's basically Sherlock Holmes. So far, Marvel Studios' interpretation of Strange is Holmes with magic. Cumberbatch may be well-fitted to the role, but he's also a little obvious. But perhaps he'll prove people wrong. "You need a spectacular actor to portray this character, and the fact that Benedict Cumberbatch has agreed to do this role is huge for us," defends Feige.

Speaking to *EW*, he made it clear how mad on Cumberbatch Marvel was: "He was someone we were interested in for a long time. But he kept getting more and more popular! Which is not [essential] for us. Chris Pratt was not popular when we cast him in *Guardians Of The Galaxy*. That's not a prerequisite needed for us casting someone. But he kept getting more popular, and he kept getting busier and busier, and it looked like the timing wasn't going to work.

"So we looked at some other actors for a while and ultimately decided, 'We have to try and make it work with Benedict and with his schedule,' which is why we shifted the production schedule around. He finished *Hamlet* in London, and had a day off, and then went to Nepal

to shoot the first day of *Doctor Strange*."

One more thing: *Inhumans*, which was slated for a 2020 release, mysteriously disappeared off the production schedules.



PART 1

RELEASE: 27 April 2018

DIRECTORS: Anthony Russo, Joe Russo
Thanos (Josh Brolin) will – finally! – be the main antagonist

The plot will revolve around the Infinity Gauntlet, which utilises the power of six mystical gems.



RELEASE: 6 July 2018

DIRECTOR: Peyton Reed

The future Wasp (Evangeline Lilly) will play a bigger role in *Ant-Man's* sequel.

The upcoming *Sabrina The Teenage Witch* movie scribes Andrew Barrer and Gabriel Ferrari are writing the script based on a story by Paul Rudd and Adam McKay.



RELEASE: 8 March 2019

DIRECTOR: TBC

The MCU's first female-led movie can't seem to lock down a director or star. *Inside Out's* Meg LeFauve and *Guardians Of The Galaxy's* Nicole Perlman are writing it.

It was also pushed back thanks to *Spider-Man: Homecoming*.



PART 2

RELEASE: 26 April 2019

DIRECTORS: Anthony Russo, Joe Russo

Presumably will continue the arc set down in *Part 1*, but there's no telling how having two other films between them will affect the story's continuity.

#SQUADGOALS

SUPERHEROES ARE FINE, BUT WE ALL KNOW THAT SUPERVILLAINS ARE WHERE IT'S AT. THE STARS OF SUICIDE SQUAD TELL US WHY IT'S GREAT TO BE BAD

WORDS JONATHAN HATFULL

2 SUICIDE SQUAD

Stars Will Smith, Margot Robbie, Joel Kinnaman, Jared Leto, Viola Davis, Jai Courtney, Cara Delevingne **Director** David Ayer **Writer** David Ayer **Released** 5 August
Synopsis Fighting fire with fire, a shady government agency recruits some of the world's worst villains – Deadshot, Harley Quinn, Captain Boomerang, Killer Croc and more – to fight some even worse guys.

NOW THAT THE DUST FROM BATMAN V SUPERMAN AND CAPTAIN AMERICA: CIVIL WAR HAS SETTLED, IT'S TIME TO LOOK AHEAD TO WHAT'S NEXT IN the world of capes, cowls and cackling madmen. Yes, there are superhero movies lined up so far into the distant future that we're starting to wonder if DC and Marvel have plans for films to be released long after we're dead, but there's one huge comic-book movie that is on its way to bring a little anarchy to the multiplex: *Suicide Squad*.

It's been a little under a year since we first got a look at DC's motley crew of killers, monsters and psychos at San Diego Comic-Con, and a lot has gone down since then, but arguably the one thing that's affected *Suicide Squad* the most is the perceived lack of fun in Zack Snyder's superhero smackdown. Suddenly, there were rumours flying about reshoots, as 'sources' claimed they

were ordered to add more humour – something that has since been denied.

Whether there's truth to those rumours or not, David Ayer's movie has always looked like a great time, and that's not just because they used Queen and Sweet in the trailers (please, we're wise to those tricks). Not only is it bringing together these iconic characters and injecting some pretty exciting-looking magic into the DC universe; it's also an ensemble movie with a cast that look like they're having the time of their lives.

Leading that group is the legendary Will Smith, who's getting to cut loose as Floyd Lawton, aka Deadshot. When we ask if playing a bad guy who doesn't have to do the right thing is as much fun as it looks, we get a very, very clear answer. "When you get to not give a fuck, as an actor you're so free!" he enthuses. "You're unbound, you don't have to carry the moral centre of the piece. So for me, in



Margot Robbie is playing the first live-action Harley Quinn.

this one, I get to be a dude that can shoot somebody, kill somebody, can help or not help. You don't have to be redeemed! When people say 'bad guy' and how much fun it is, it's the freedom."

Indeed, redemption doesn't seem to be particularly high on the agenda for most of the *Suicide Squad*. Although Warner Bros is still keeping plot details under lock and key, we do know that there's nothing heroic about this bunch. It's Amanda Waller's (Viola Davis) brilliant idea to use 'the worst of the worst' (that she just happens to have under lock and key at her own prison) as a covert strike force that they can just write off and/or kill if anything goes wrong. For Deadshot, Harley Quinn (Margot Robbie), Enchantress (Cara Delevingne), Captain Boomerang (Jai Courtney), Killer Croc (Adewale Akinnuoye-Agbaje), El Diablo (Jay Hernandez), and Slipknot (Adam Beach), they don't really have a choice



There is no denying that there is some serious star power in the movie.



Is Jared Leto's Joker the antagonist for our bad guys?



There was a mixed reception to the look of Leto's Joker.

except to accompany Colonel Rick Flag (Joel Kinnaman) and Katana (Karen Fukuhara) into almost certain death.

Ayer has spoken about how the film is like a comic-book *Dirty Dozen*, and it certainly has a mightily impressive line-up, including a split-personality witch, a guy who fires flame from his hands, a woman who keeps the souls of the people she kills in her sword, a smart-mouthed Australian bastard and a cannibal crocodile man, and, of course, the first live-action Harley Quinn ever, and we all want to see that.

What's more, there's one much-discussed wild card in the deck: the Joker. There has definitely not been a shortage of opinions about what we've seen of Jared Leto's look and performance, but he's just as assuredly put his own stamp on the character. We've never seen a Joker that looks like this and, let's be honest, a new spin on a classic can be a bit shocking. Not as shocking as his gifts to the cast, however, which included a live rat for Robbie and, as was recently

revealed, used condoms and anal beads for everyone.

"I loved that stuff and, I mean, Jared was doing half of my work for me," Robbie told us. "Harley's very much part of this relationship, and to have such commitment on the other half made my job a thousand times easier and a thousand times more fun. It keeps you on your toes, I don't know what's going to happen when we go on set, I have no idea what he's going to do. It's so exciting to act opposite that."

For the moment, it looks like Ayer is determined to keep the audience on its toes too. Three trailers in, and with just a few short months until release, there's still so much we don't know. Is the Joker the main villain? What exactly is it that Waller is sending the Squad to stop? How much is Batman going to be in it? And what is the deal with Enchantress? And Ike Barinholtz, and Common, and...

Either way, if the movie is half as much fun to watch as it sounds as though it was to make, we are set to have a blast. ☺

JARED LETO'S SHOPPING LIST



1x LIVE RAT

To be delivered to:
Margot Robbie



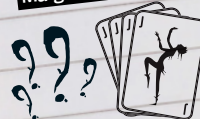
1x BUNDLE OF PLAYBOY MAGAZINES, STICKY

To be delivered to:
Adewale Akinnuoye-Agbaje



1x DEAD PIG

To be delivered to:
The #Skwad



1x MYSTERY PACKAGE AND PLAYING CARDS

To be delivered to:
Jay Hernandez



1x BOX OF BULLETS

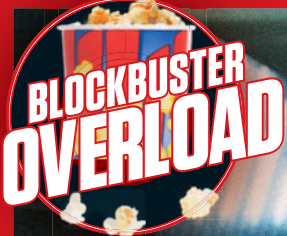
To be delivered to:
Will Smith



9x USED CONDOMS AND ANAL BEADS

To be delivered to:
The #Skwad

NOTE - DO NOT SEND ANYTHING TO VIOLA DAVIS



WHAT MAKES YOU THE MOST EXCITED ABOUT STAR TREK BEYOND?

IT'S THE FIVE-YEAR MISSION! – 39%

JUSTIN LIN DIRECTING! – 3%

NEW WRITING TEAM! – 19%

IDRIS ELBA! – 39%

THE FIVE-YEAR PLAN

WILL JUSTIN LIN'S STAR TREK BREAK THE CURSE AND FIND A WAY TO BRIDGE THE GAP BETWEEN THE FAITHFUL AND THE MASSES? WORDS JONATHAN HATFULL

3 STAR TREK BEYOND

Director Justin Lin **Writers** Simon Pegg, Doug Jung **Cast** Chris Pine, Zachary Quinto, Zoe Saldana, Karl Urban, Idris Elba, Simon Pegg, John Cho, Anton Yelchin **Released** 22 July **Synopsis** The USS Enterprise is in the middle of its five-year mission when it stumbles across Krall, an alien who announces that it's time for the frontier to push back

STAR TREK BEYOND'S JULY RELEASE IS JUST AROUND THE CORNER, AND SO FAR THE CREW OF THE STARSHIP ENTERPRISE HAS BEEN IMPRESSIVELY tight-lipped about what we can expect from the third big-screen outing of the rebooted franchise. That first teaser trailer definitely caused a splash, as fans of the original series worried that blockbuster needs had been put ahead of the series' identity.

However, Simon Pegg, who's also on co-writing duties for *Beyond*, as well as starring as Scotty, has been quick to calm fans' nerves, saying that it's not necessarily representative of the whole film. And given that *Star Trek Into Darkness* wasn't all that, the classic

formula dictates that this film should be great fun. Right?

What can we expect from the tone?

Pegg and Doug Jung stepped in to rewrite the previous script by Roberto Orci, Patrick McKay and John D Payne (Orci was also shunted out of the director's chair) amid rumours that the movie was headed in a direction the studio didn't care for. We're certainly not opposed to action in *Star Trek*, and Pegg's recent comments at Cinema Con went a long way towards reassuring us that *Beyond* won't have an identity crisis. Teasing that this is the first film in the new series to

actually involve the five-year mission, he spoke about the need to balance attracting the biggest possible audience without disappointing the faithful.

Pegg told *Collider* that being given the responsibility of writing a *Star Trek* movie was "an extraordinary privilege." We all know that Pegg's genre credentials are very strong indeed, having co-written the Cornetto trilogy with Edgar Wright and penned the likeable buddy sci-fi *Paul* with Nick Frost. He's paired with Doug Jung, a veteran of acclaimed TV like *Banshee* and *Big Love* and as yet untested in sci-fi.

Although Pegg has acknowledged that there is an obvious need to attract newcomers, he explained to *Collider* that the action and spectacle are rooted





Karl Urban and Zachary Quinto both return as Bones and Spock respectively.



Sofia Boutella's Jaylah alongside co-star/writer Simon Pegg.



WHICH CREWMEMBER DO YOU WANT TO SEE MORE OF?



This time, Justin Lin is on director duty.

in classic *Trek*, saying that *Beyond* will “combine the philosophies and tenets of the *Star Trek* universe with bigger set pieces and exciting stuff.”

He was also quick to dismiss the idea that new director Justin Lin would turn it into *The Fast & The Furious In Space*, it is worth noting that he did revitalise the Vin Diesel franchise, and we’re excited to see what he brings to strange new worlds.

What we want to see from the crew

CAPTAIN JAMES TIBERIUS KIRK

We’ve seen plenty of Kirk fighting against the system, finding new ways to break the rules to win a decisive victory. What we haven’t seen too much of yet is Kirk as a leader, with much of *Into Darkness* focused on that whole Khan deal. We know he’s cocky, and we know he’s brash. Let’s see him be inspiring.

COMMANDER SPOCK

It’s honestly difficult to say what we want to see more of from Zachary Quinto’s take on Commander Spock. It’s kind of perfect, something which JJ Abrams obviously understood, as he made him a crucial element of both films. His back and forth with Kirk continues to be a joy, so let’s have more of that.

LIEUTENANT COMMANDER DOCTOR LEONARD ‘BONES’ MCCOY

Much like Spock, we’re happy for Bones to proceed much as he has been. Karl Urban’s performance has been the perfect blend of wry humour, frustration and heart, and he gets the biggest laugh in the teaser. Carry on, Dr McCoy.

LIEUTENANT NYOTA UHURA

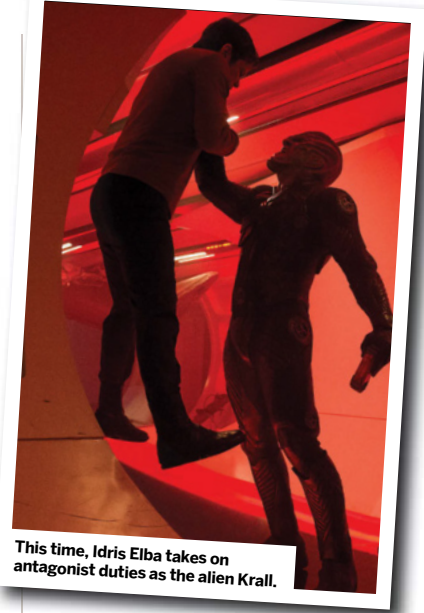
More Uhura, please. We’re sure Zoe Saldana is busy with that little Marvel franchise she’s in, but there wasn’t enough of her in *Into Darkness*. Her relationship with Spock has been nicely played, but we’re slightly concerned that the trailer kind of hints that she’s separated from the group, along with...

LIEUTENANT HIKARU SULU

Yep, Sulu and Uhura look to be held prisoner along with the bulk of the Enterprise crew, while the rest of the name cast set about fixing the situation. John Cho’s ‘If you test me, you will fail’ speech was one of *Into Darkness*’ highlights – isn’t it time this big-screen version of the character got his dues?

LIEUTENANT COMMANDER MONTGOMERY SCOTT

Simon Pegg’s Scotty essentially got promoted to third lead over the course



This time, Idris Elba takes on antagonist duties as the alien Krall.

of *Into Darkness*, and it seems fair to assume that he’ll play a key role here given the fact that the bloody Enterprise crashes in the trailer. We’re all for giving Scotty plenty to do, as long as they leave something for...

ENSIGN PAVEL CHEKOV

Anton Yelchin’s role in *Into Darkness* was pretty much limited from running from one side of the engine room to the other (sometimes with goggles on). With a rather obvious, but still funny, throwback to the ever-doomed red-shirt wearers. We want more Chekov, dammit, so it’s good news that he seems to be popping up all over the place in the teaser.

What we know about Idris Elba’s character

We obviously support the casting of Idris Elba in absolutely anything and everything, which may be just as well, because details on the *Luther* star’s character have not been forthcoming. This being *Star Trek*, everyone has stayed pretty tight-lipped on the identity of *Beyond*’s big bad, but we know that he’s called Krall, we know that he’s not a Klingon, and that he’s one of a new race of alien created for the film.

After *Into Darkness* gave us a villain who looked and sounded exactly like Benedict Cumberbatch, it’s exciting to see *Beyond* go for a proper alien complete with prosthetics (although we’re obviously conflicted about the decision to cover Elba’s face), but we’re most excited about the fact that Krall has very specific political reasons for wanting to meet any Federation ship with extreme prejudice. “This is where the frontier pushes back,” he announces in the trailer. Bring on the Elba rage. ☹

“I THOUGHT IT WAS A GREAT ONE TO
RE-DO WITH A REALLY FRESH, NEW
TAKE ON IT. I THINK IT'S GREAT, BUT I
WOULDN'T HAVE DONE IT WITHOUT PAUL

MELISSA MCCARTHY

WORDS POPPY-JAY PALMER INTERVIEWS ADAM TANSWELL

PAUL FEIG AND THE CAST OF GHOSTBUSTERS
ON THIS SUMMER'S BIGGEST REBOOT

WE'RE THE GHOSTBUSTERS

4 GHOSTBUSTERS

Director Paul Feig **Writers** Paul Feig, Katie Dippold **Cast** Melissa McCarthy, Kristen Wiig, Kate McKinnon, Leslie Jones, Chris Hemsworth, Andy Garcia, Charles Dance, Michael Kenneth Williams **Released** 15 July **Synopsis** When malevolent spirits start wreaking havoc on Manhattan, a paranormal specialist, a doctor of particle physics, a nuclear engineer and a subway worker team up to fight back

NO FILM HAS BEEN SO SAVAGELY MAULED QUITE LIKE PAUL FEIG'S GHOSTBUSTERS. LAST YEAR'S FANTASTIC FOUR COMES CLOSE,

but at least people had seen that before they *really* laid into it. In the case of *Ghostbusters*, the trailer alone was enough to evoke a vicious wave of internet hatred, but it all started before then. With the film's initial announcement back in 2014 came a mixture of people being mad about yet another Hollywood reboot, people being upset that it might ruin the original, and people essentially being sexist because they don't want female Ghostbusters.

The other, less vocal side of the internet is quite excited. The new *Ghostbusters* might just end up being pretty great. Whatever the outcome, a remake isn't going to lead to the original being wiped off the face of the Earth, or even change the way anyone personally feels about it. Why get worked up when you could be getting hyped instead? Take a leaf out of director Paul Feig's book; he's about as hyped as they come.

"It's a thrill," Feig tells us. "I mean, I've been a giant fan of the property since I first saw it, I'd like to say, as a kid, but I was a teenager when I saw it. Oh, I'm 80 years old right now. But no, it's a real

thrill and to get to now take it and kind of bring it to a new generation and make it our own... The original was so fantastic, but now we have our own with all these amazing, amazing comedy people."

One thing that the director was conscious of was making sure that they didn't simply rehash what had come before. "We are making it our own. We're rebooting the franchise, so we're introducing four new characters who aren't, in any way, related to the characters who existed in the previous movies. It was important to me to bring the story into a world that has not seen ghosts yet and that hasn't had that ➤

SAUSAGE FEST: AVERTED

Films that would be made better with mostly female casts

STAR TREK

A group of adventurous women explore space in practical non-sexualised uniforms, while their male communications officer also wears a non-sexualised uniform.



THE HOBBIT

Peter Jackson has to create new male characters and bring some back from *The Lord Of The Rings* trilogy because the abundance of women is almost too much to handle.



THE MCU

A team of women with special powers keep evil at bay for 13 movies. Fans call out for a male-led solo movie; Marvel thinks it's a great idea. They prioritise pre-production.



THE THING

When an American research base is greeted by an alien force, its resident scientists, who are all women, no longer know who to trust. There are no men.



experience in the past, so that we can see the development of everything," Feig tells us. "It's an origin story where we will see the development of their technology and make their characters their own people. But what I'm excited about is it's a movie for everybody. It really is. And it's across all countries and languages. It is so physical and funny, but based on relationships and characters, and it plays real but it's going to be extremely funny and big in scope. But these four ladies are really what it's all about."

When it comes to the cast, they're not just going to be rehashing the characters we know and love from the original film and playing slight variations on them. "What we are not doing is creating the female versions of Venkman and Spengler and all that stuff," says Feig. "Katie Dippold and I, who wrote the script, really wanted to create new characters that fit these amazing actors and then let them run wild with it. So you're in for a lot of wonderful surprises."

As a fan, he also recognises the importance of making sure his version does the universe justice. "We'll be PG-13, so we'll be family-friendly – but we're still going to have an edge," he says. "We don't want to make a movie that's for little kids. We want this to have the exact same tone that the original movie had, and that was great, because it had – I don't want to say a hard edge; it had a realistic edge to it and it didn't hold back."

As with almost everyone who signs themselves up for remakes and reboots of

iconic films, star Melissa McCarthy, who plays paranormal specialist Abby Yates, had some reservations before getting on board with the project. "Any time you take on something that has such a past and means so much to so many people, you have to really stop and think about it," says McCarthy. "But the fact that Paul was at the helm of it and he and Katie were writing the script [both of which she worked with on *The Heat*]... Once I knew that was for sure, I [didn't] have a hesitation in the world. And I thought it was a great one to re-do with a really fresh, new take on it. I think it's great, but I wouldn't have done it without Paul."

"And the script is just really good and really clever and with having all these ladies, it was kind of a no-brainer," adds Kristen Wiig, who plays Abby's writing partner and ex-Columbia University professor Erin Gilbert. "I mean, it's an iconic film and you know people are going to be comparing in a way, I guess, because it's the same thing, but it's very, very different."

JOINING MCCARTHY AND WIIG ON THE GHOSTBUSTERS TEAM ARE SATURDAY NIGHT LIVE REGULARS KATE MCKINNON AND LESLIE JONES, WHO PLAY NUCLEAR

engineer Jillian Holtzmann and subway worker Patty Tolan respectively. The new crew went full method to get into character. "I have been living in a house about two hours outside of LA for the last nine months. With ghosts," says McCarthy. "I brought my children. It's been terrifying. It's been a terrible, frightening experience for them."

"She killed several people to make her own ghosts," adds Feig. "Yeah, I killed people," continues McCarthy, "and every time you kill someone, you're not going to always get a ghost out of the deal, so you've got to kill about three to four times as many people to get a couple of ghosts."

"This production is already awash in blood and misery," concludes Feig.

Jones' preparation wasn't quite so drastic. "I do exorcisms on the side," she jokes. However, she does believe she's had a genuine paranormal experience: "It was the first time I ever drove to New York to live,



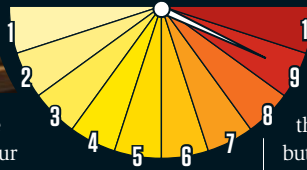
Behind the scenes, the love for the film universe is clear.



Chris Hemsworth takes on the Janine Melnitz role as receptionist Kevin.



TEAM EXCITEMENT FOR Ghostbusters



I was driving with my friend, and we didn't know which freeway to get on. We were trying to figure out – it was either go straight or go this way, and we were deciding when this car pulled up beside us. I don't know where this car came from and the lane, for some reason, was clear – but she sat there and she said, 'Hey, you guys need to take this way. That'll take you straight into New York.' And we looked down at the map and we were like, 'Oh, yeah, we got–' and we looked up to tell her, 'Thank you,' and she was gone. I don't know if it was a ghost, but I'm just saying..."

"It's very funny doing something about ghosts like this because we have to make sure that it's really true and real, and we

have to make sure we get our science right," says Feig. "It's like science about stuff that doesn't exist, or maybe it does exist. I hope it does. But, for me, I just want to make sure that we're bringing this movie to a modern-day audience, which means we want to have more action and we want to have more effects – but not bombast and not in a way that hurts the characters. Again, the characters are number one. The relationships and the interaction between them are number one. But then, whatever situations I can put them in to really give them the most to do; give them the most physical activity that they can do."

But it isn't just about the characters, Feig was keen to recreate the wonder of the original films. "I really want to create a spectacle – a hilarious spectacle that has a lot of things that you're not going to expect out of, a) a *Ghostbusters* movie and b) out of, I hate to say it, a movie with four actresses in it. So again, we're just trying to tear that wall down and go where everybody, of all ages, of all races, from one to one hundred, go like, 'Oh, my God, I didn't expect that.' And that's what they're going to get."

A constant of *Ghostbusters* that fans can look forward to, and that we've already had a glimpse of in the trailers, are the team's proton packs. But Feig also insists the reboot is putting its own spin on all the technology. "Proton packs are great, but now there's a few extra toys in the arsenal now. Let's just say that."

"We've seen a bunch of the gadgets and stuff and, without saying too much, it's pretty amazing," adds McCarthy. "Like the equipment and all the gear and gag we've seen so far is really cool stuff. It's going to be exciting."

Not everything is changing, however. Feig's version of *Ghostbusters* will partly act as something of an homage to the original. Bill Murray, Dan Aykroyd, Ernie Hudson, Sigourney Weaver and Annie Potts are all set to cameo even if the new film won't follow the same canon. "Even though we're doing a reboot and starting a whole new world, everybody who loved

the original will definitely realise that we realise that that one existed," says Feig. "We'd never be so bold as to pretend the other movie never existed."

"I think everybody here, and certainly when we read the script that Paul and Katie wrote, everybody felt like there's a real love of that movie," McCarthy tells us. "I think all those little things get satisfied in a really fun, surprising way."

With films like *Star Wars: The Force Awakens*, *Jurassic World* and now *Ghostbusters* coming back, studios – and audiences – just can't seem to get enough of that Seventies, Eighties and even Nineties nostalgia. But what is it about resurrections of old classics that makes people come back for more?

"They are great ideas," Feig tells us. "I mean, you know, *Jurassic World*, *Jurassic Park* – that's an amazing idea. The same with *Ghostbusters*. When Amy Pascal first contacted me about this – and then Ivan [Reitman, *Ghostbusters* (2016) producer and director of *Ghostbusters* (1984) and *Ghostbusters II*], also, I was nervous about it because I didn't quite know how to do a sequel to it. But it just stuck with me; four funny people fighting the paranormal with technology is a goldmine of an idea. It's something that gets my brain spinning with ideas. And then when I realised, 'Oh, wait, what if I can cast four of the funniest people I know in this, too?' As scary as it is to take this on, it's also exciting and you pull through because the possibilities are endless." ☺

Director Paul Feig has come in for a lot of online trolling. Just watch the film, people!



By the looks of it, the Ghostbusters are being brought bang up to date.

THE GHOSTBUSTERS' WHO'S WHO

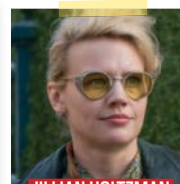
The mathematics of the personality traits of the world of Ghostbusters. Sort of...



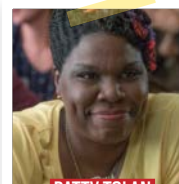
ABBY YATES



ERIN GILBERT



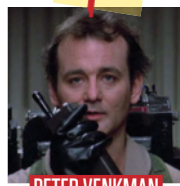
JILLIAN HOLTZMAN



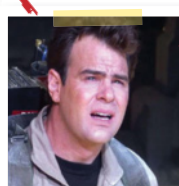
PATTY TOLAN



KEVIN



PETER VENKMAN
(business savvy)
(romantically inclined)



RAYMOND STANTZ
(enthusiastic)



EGON SPENGLER
(academia)
(weird + brilliant)



WINSTON ZEDDEMORE
(needs a job)
(not a scientist)



LOUIS TULLY - JANINE MELNITZ
(clueless) (receptionist)



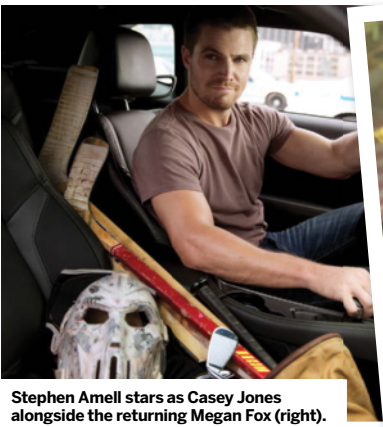
STEP INTO THE LIGHT

THE TEENAGE MUTANT NINJA TURTLES COME OUT OF THE SHADOWS IN MICHAEL BAY'S ACTION-PACKED SEQUEL

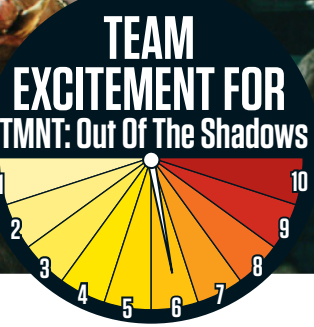
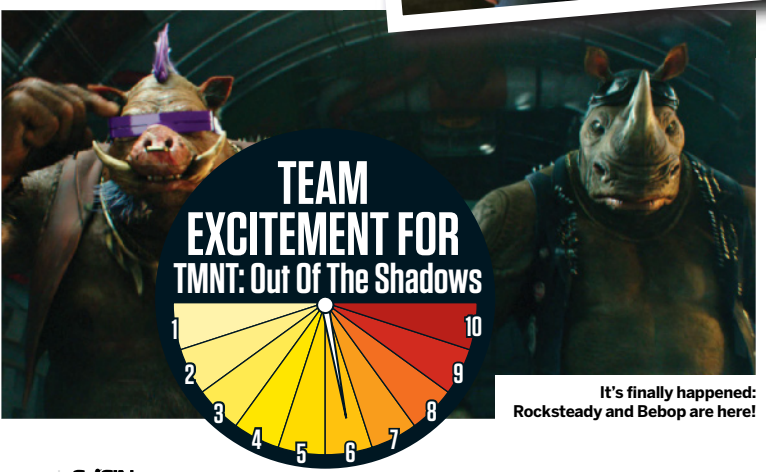
WORDS POPPY-JAY PALMER

5 TEENAGE MUTANT NINJA TURTLES: OUT OF THE SHADOWS

Director Dave Green **Writers** Josh Appelbaum, André Nemec **Cast** Megan Fox, Stephen Amell, Will Arnett, Brian Ree, Fred Armisen, Stephen Farrelly, Gary Anthony Williams **Released** Out now
Synopsis Michelangelo, Donatello, Leonardo and Raphael team up with April O'Neil and hockey-masked vigilante Casey Jones to fight villains they've never encountered before



Stephen Amell stars as Casey Jones alongside the returning Megan Fox (right).



It's finally happened: Rocksteady and Bebop are here!

IT SEEMS GENEROUS TO CALL 2014'S TEENAGE MUTANT NINJA TURTLES A SUCCESS, BUT IT KIND OF WAS. EVEN WITH ALL ITS FAULTS (OF WHICH THERE WERE MANY), IT WAS STILL a hit at the box office, raking in almost \$500 million worldwide. It turns out that people don't generally care how good a film is, as long as it's got teenage mutant ninja turtles in it.

The sequel, *Teenage Mutant Ninja Turtles: Out Of The Shadows*, however, ought to breathe new life into the franchise. The first film hadn't even been released when news of a second one started circulating, but in the time between then and now it seems to have got its shit together.

Firstly, there's a new director onboard for this one. Dave Green (*Earth To Echo*) has taken over from Jonathan Liebesman, and the cast actually seems quite pleased about it. When *ScreenRant* asked Pete Ploszek, Jeremy Howard, Alan Ritchson and Noel Fisher, who do the motion capture for the four turtles, what the main differences were between Green and Liebesman's approaches to the film, Ploszek said it was "kindness".

"With Dave, what was communicated to us early on was how much of a fan he is, and [he] really gets it," he said. "I think

he was able to watch the first movie as an audience and say, 'Okay that works, that doesn't work. I love that, let's do more of that...' To Liebesman's credit, he brought us together. So that's where this is only possible because of him."

Secondly, the new cast is pretty exciting. The main players like the Turtles, April O'Neil (Megan Fox), Splinter (Tony Shalhoub) and Vernon (Will Arnett) are all back for more, but this time they'll be joined by the likes of Casey Jones (Stephen Amell), Bebop (Gary Anthony Williams), Rocksteady (Stephen Farrelly) and evil mastermind Krang, voiced by the brilliant Fred Armisen. If that roster isn't enough to get excited about, we don't know what is.

This cast of characters is also particularly exciting for fans of the comics and animated series, as this will be the first time notorious antagonists Bebop and Rocksteady have appeared in a live-action film. They were originally set to show up in *Teenage Mutant Ninja Turtles: The Secret Of The Ooze*, but were replaced by Tokka and Rahzar. Similarly, the pair was included in the script for Liebesman's film, but didn't make it to the final draft. Third time's hopefully a charm. ☺

TEENAGE MUTANT NINJA TURTLES: OUT OF THE SHADOWS

Blockbuster Overload

Finally see the amazing product of human/animal experimentation with your own eyes...

KRANG'S CIRCUS OF HYBRID HORRORS!

BEBOP (TMNT)

Squeal, piggy, squeal – Bebop is coming to town! Watch him dance and sing in a jazz-inspired musical extravaganza! There's no better way to spend a Saturday night.

ROCKSTEADY (TMNT)

Is Rocksteady the world's strongest man or the world's most human rhinoceros? Step right up and see him crash through a brick wall with his hands tied behind his back!

LOTA (ISLAND OF LOST SOULS)

Looking for love in all the wrong places? Play Lota a visit; she'll set you right. Enter her jungle cave of seduction for a night you will never forget.

DREN (SPLICE)

Through splicing a human with the DNA from a wide range of animals, man has created a creature quite unlike anything you've seen before – meet Dren! Don't be shy; she won't bite.

SETH BRUNDLE (THE FLY)

Roll up, roll up, as man meets insect and the great Seth Brundle takes to the stage! Push your mind to the limit as your cruellest dreams become reality.

BOOGA (TANK GIRL)

Can you punch like a boxer? Can you kick like a kangaroo? Test your strength against the Unstoppable Booga! Outlast him in the ring and win a huge cash prize.

FREE to a good home

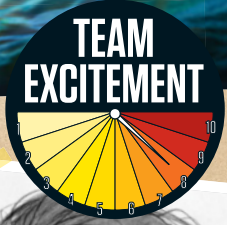


Moana will see Disney feature their first ever Polynesian princess.



6 MOANA

Directors Ron Clements, John Musker **Writers** Ron Clements, John Musker, Pamela Ribon, Taika Waititi
Cast Auli'i Cravalho, Dwayne Johnson **Released** 3 December **Synopsis** A teenager sets sail in the South Pacific to prove herself a master wayfinder, encountering fiery creatures, a demi-god and impossible odds



FROZEN WOWED THE WORLD IN 2013 WHEN IT CRASHED IN AND BROKE INTO SONG FROM OUT OF NOWHERE, AND ENDED UP becoming not only the highest grossing animated film of all time, but the ninth-highest grossing film ever. Can Disney's next princess story, *Moana*, do the same?

We leave the kingdom of Arendelle for the golden shores of the South Pacific, the home of our latest heroine, Moana. Long-time Disney directing duo Ron Clements and John Musker, who helmed *Aladdin* and *The Little Mermaid* among others, have teamed up again to bring us a tale of magic and demigods, and the studio's first ever Polynesian princess.

One of the biggest reasons to get excited for this ocean adventure is just how much research has gone into portraying an accurate representation of the South Pacific. Clements and Musker even took off on a research trip to the region. "We spent a lot of time in villages, sat with elders, sailed on canoes and participated in ceremonies," Clements tells us. "We met so many people and learned so many things about navigation, the island peoples' philosophy about the ocean and nature – many themes that made their way into the story."

As well as getting Dwayne Johnson – who grew up in Hawaii and is of Samoan

descent – as demigod Maui, *Moana* has cast newcomer Auli'i Cravalho as the star. She was born and raised on O'ahu, and ought to do the character justice. "Auli'i is magnetic, effervescent, bubbly and quick-witted, and her intelligence has helped inform the character of Moana," says Musker. "Likewise, Dwayne has a very playful side. He is an action-adventure guy, but also has a tremendous sense of humour and charisma, inviting people into the story because he's so engaging."

There's no sign of a *Moana* trailer just yet, but we're already pumped for it. Let's hope it will bring us a brand new power ballad to rival 'Let It Go'. ☺



Our best glimpse of the protagonist so far has been in this concept art.

7 PETE'S DRAGON

Director David Lowery **Writers** David Lowery, Toby Halbrooks **Cast** Oakes Fegley, Bryce Dallas Howard, Robert Redford, Wes Bentley, Karl Urban **Released** 12 August
Synopsis *Pete's Dragon* follows a young boy and his best friend, a dragon named Elliot

WITH ALL THE LIVE-ACTION DISNEY REMAKES THAT ARE BEING ANNOUNCED, IT'S GETTING HARDER TO MAKE memorable retellings of the stories so many of us grew up with.

Among the previously mentioned titles is *Pete's Dragon*. It seems strange that Disney should pull this one out of its huge library of classics seeing as many people aren't that familiar with it, but director David Lowery sees that as a good thing.

"It's a film that is not beloved in the same way that *Beauty And The Beast* or *The Jungle Book* or *Cinderella* were," he tells us. "When you have a film like those, the best thing to do is stay true to

the source material. I wouldn't want to go and see a version of *Beauty And The Beast* that didn't have all the songs I love. But with [*Pete's Dragon*], I really felt there was room for a different take. There was room for an original take using the same title."

The aim with *Pete's Dragon* is to offer a different viewing experience. "This is a new adventure, a new experience, and it feels unique amongst the Disney films of late... It has a certain handmade quality to it that I don't think audiences are going to expect from a movie with a Disney logo on it, but I think it's going to be refreshing and exciting, and I hope that people will love it as much as I do." ☺



Elliot, Pete's best friend and a dragon, is invisible to everybody else.



LOST THE LOVE FOR RETRO GAMING? NEED SOME CASH?

SELL YOUR COLLECTION

- OR -
**TRADE
IN YOUR
SPARES**

CONSOLE PASSION

TOP PRICES PAID FOR ANY SIZE COLLECTION OR SPARES!
FIND OUT MORE & GET A PRICE TODAY AT WWW.CONSOLEPASSION.CO.UK

ROUND 2

WE TALK TO JEFF GOLDBLUM, LIAM HEMSWORTH, ROLAND EMMERICH AND MORE ABOUT THE RETURN OF INDEPENDENCE DAY...

8 INDEPENDENCE DAY: RESURGENCE

Director Roland Emmerich **Writers** Roland Emmerich, Dean Devlin, Carter Blanchard, James A Woods, Nicolas Wright **Cast** Jeff Goldblum, Liam Hemsworth, Bill Pullman, Jessie Usher, Maika Monroe, Sela Ward, William Fichtner **Released** 24 June **Synopsis** 20 years after surviving the initial alien assault, the would-be invaders return with an even larger battle fleet – and a deadly new weapon.

WORDS ADAM TANSWELL

IT HAS BEEN 20 YEARS SINCE THE ICONIC ALIEN-INVASION MOVIE WAS RELEASED, BUT INDEPENDENCE DAY: RESURGENCE NEARLY DIDN'T HAPPEN. ROLAND EMMERICH – THE director and co-writer of *Independence Day* and *Resurgence* – has never been a fan of sequels, but that changed a few years ago when the seed was planted for him to helm the follow-up film.

“When I grew up in this industry, there were only original movies,” explains Emmerich. “There were no sequels, but I saw how movies stole from *Independence Day*. Look at Marvel. Every Marvel movie features aliens and some form of big destruction at the end. Plus, there’s a tongue-in-cheek nature to them. I felt like it was time for me to do a sequel, because technology is so advanced now, and I wanted to do something where people would say, ‘Wow!’ But it was a five or six-year struggle, because we just couldn’t figure out how to make it fresh and new.

“A year ago, I wanted to give up because I’d just read a new script by a gentleman – who I don’t want to name – but I was so angry and disappointed by it. I thought that was it for me, but then something strange happened. Nick Wright, who is one of the talented actors I worked with on *White House Down*, and his writing partner, James A Woods, pitched me another idea for the story. In four weeks, they wrote a script, which changed everything. It

immediately got us a green light, and things started rolling. Why? Because they were totally and ruthlessly honest with me. They had the guts to say to me, ‘This is shit.’ After we had the script, everything fell into place.”

Green-screen technology was sparsely used in the original movie, which was released in 1996, but the technology was still sketchy at the time, and Emmerich was concerned that audiences would be taken away from the story by employing its use. “Back then, you didn’t want to shoot much in blue screen because it didn’t look very good,” he admits. “But the technology has come a long way since then, especially with digital cameras. In 2012, I shot a whole movie on a couple of sound stages, but the action took place all over the world. When you put people in front of a blue screen now, they are totally relaxed.”

“Roland’s movies are a little different from other big visual effects movies,” adds executive producer Ute Emmerich, Roland’s sister. “He creates a layer between the [green screen] visual effects world and the actors, which is why he built all these crazy machines and this massive set. If you went on to a Marvel set, everything except for the actors is basically blue screen.”

What can fans expect from the story of the sequel? “Here’s the situation,” reveals Ute. “In 1996, we were attacked by aliens who wiped out two thirds of ➤

INDEPENDENCE DAY: RESURGENCE

Blockbuster Overload

“IT’S GOING TO BE BIGGER THAN
ANYONE’S EVER SEEN BEFORE”
JEFF GOLDBLUM

➤ the population on Earth. Nothing would be the same after that. Firstly, the big question has been answered: 'Is there life out there?' Imagine if that was a real fact. If we lived in a society that knows there is life out there and has already been attacked, you don't have to be too smart to think that maybe these guys aren't the only aliens out there, or maybe there's a superior race to them – or more of who they are. In the last 20 years, the world has come together to be ready for another invasion. People were able to venture into the downed spaceships from '96 to try and utilise their technology.

"The way our story is told is that we're not able to recreate this alien technology, but we're able to surround it with human technology to make use of it. We have technology that we've harvested from these spaceships, and we've also harvested their cannons. One of the

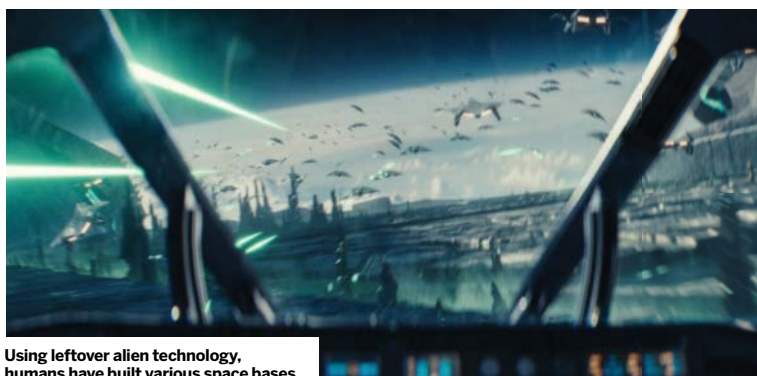
places where humans are building their big defence system is the Moon, so that's where our story takes us. It's an outpost to defend Earth.

"Humans have one of the massive alien cannons on the moon ready to defend Earth, but we're at a 20-year celebration of the victory of '96 and, as things tend to happen in movies, something occurs at that exact moment."

Other notable facts are that the aliens have evolved since we last saw them, the White House has been rebuilt, and the President of the United States is now a female, played by Sela Ward. "In her administration, it's a very different political landscape," explains the American actress. "Imagine 9/11 on steroids, with a lot of parallels: people living with trauma and fear, economic downturn and recession. The world was invaded by aliens from another

planet and 3 billion people died in the first *Independence Day*, so it's a very different climate. My character's children and husband were killed, so she has an agenda and it's all about survival. There's a communal threat to our world, so the whole planet works together; all the leaders work together, which is a great moral lesson about the great possibility of our planet uniting instead of being at odds at the time."

Bill Pullman, Jeff Goldblum and Judd Hirsch are three of the most notable actors returning to the franchise for the sequel, but there's a significant absence: Will Smith. In early scripts for the sequel, Captain Steven Hiller was included in the story, but scheduling conflicts forced Smith to pass on the movie. "We pitched him the idea and he loved it, but it was just bad timing," reveals Roland Emmerich. "We sent him the two scripts, because at the time we were going to shoot two movies back-to-back – but he couldn't do it. At that point I thought, 'Well, then let's not do it at all.' But all of my friends and the studio kept saying, 'Why stop now?' Sometimes things just work out. It has nothing to do with an actor or anything; it's all down to the script."



Using leftover alien technology, humans have built various space bases.

FLY GUY!

Liam Hemsworth discusses his character in the movie

How would you describe your role in *Independence Day: Resurgence*?

I play Jake Morrison, who is a young fighter pilot. His parents were killed in the first attack, so he grew up in an orphanage and he joined the military when he was old enough. He ended up being one of the best fighter pilots in the world.

What is Jake's role in the movie?

He's very outspoken. He is an 'act now, think later' kind of guy who makes a bad decision and his wings are clipped temporarily. He's sent to the Moon to work on a moon tug, which is

basically a forklift. It's not a very exciting job.

What research did you tackle for your role as a fighter pilot?

I met some real pilots, and we have military advisor on set for certain things, but the aircraft that I fly are not real. They are alien and human technology hybrids, so it just takes some really good acting to pull it off.

What do you like the most about Jake?

Originally, the character was more of a hero – but within the last six weeks of shooting, they made him a lot more self-

deprecating. He's a bit of a goof at times and he makes fun of himself. He doesn't always say the right thing, but I think that makes his character more interesting.

What's been the toughest scene to shoot?

Jeff Goldblum and I spent a few days walking on the Moon in astronaut suits. That was fun, but the space suits were tough. It takes a long time to put them on and take them off, so bathroom breaks were pretty far in-between.

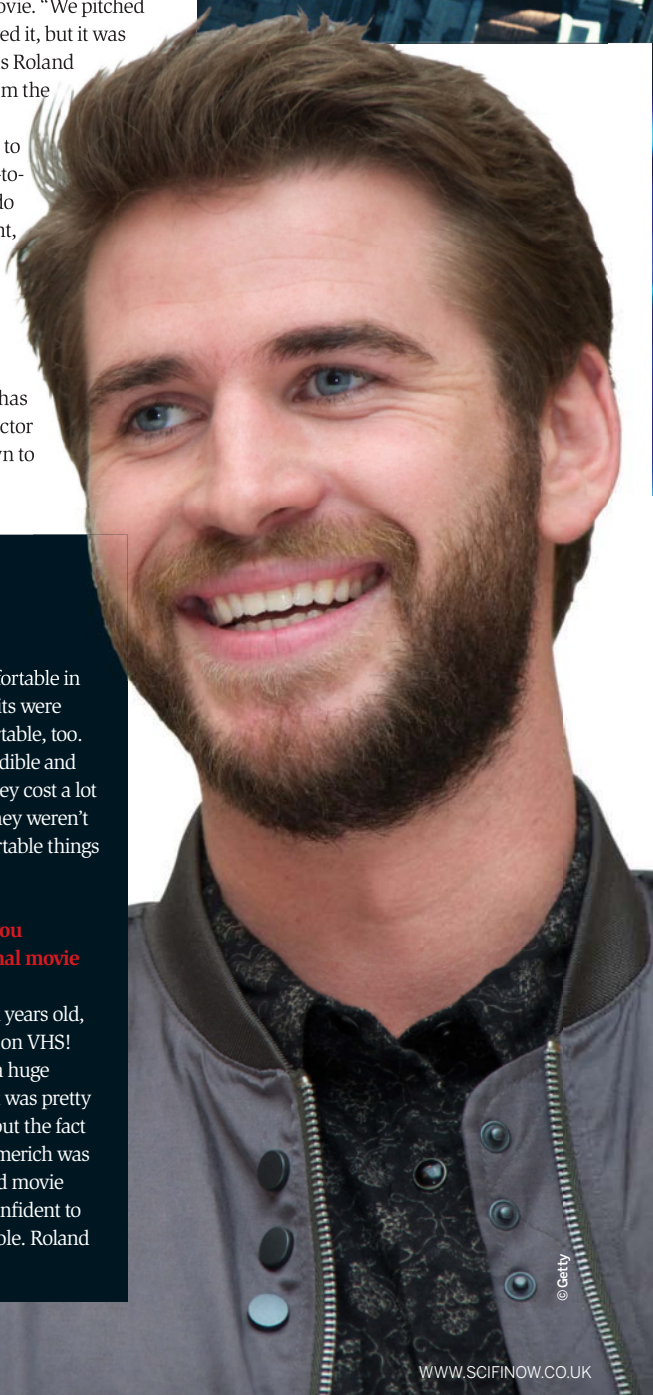
How uncomfortable were those scenes to film?

Being on wires all day long

is pretty uncomfortable in itself, but the suits were pretty uncomfortable, too. They were incredible and amazing, and they cost a lot of money, but they weren't the most comfortable things to wear.

How old were you when the original movie came out?

I was around six years old, and I watched it on VHS! The movie had a huge impact on me. It was pretty mind-blowing, but the fact that Roland Emmerich was doing the second movie made me feel confident to sign up for the role. Roland is incredible.





TEAM EXCITEMENT FOR ID: RESURGENCE



The aliens are back, and they're not taking any prisoners.

The task of finding other actors from the original movie to return for the sequel wasn't a tough challenge. "I was really excited about being in the sequel because I had such a lovely time on the first movie," admits Jeff Goldblum, who returns to play computer expert and environmentalist David Levinson. "Plus, Roland Emmerich is a lovely and uniquely talented creative teacher. I've really enjoyed it."

"Spectacle-wise, I think it's going to be bigger than anybody's ever seen before," he adds. "And then there's the cast! To work with Judd Hirsch and Bill Pullman again, and to see how they fashioned our characters has been fantastic. And to work with Charlotte Gainsbourg, too... She's spectacular."

There's a lot of fan speculation about Charlotte's character, but Goldblum remains tight-lipped. "I can't say much," he grins. "I don't want to give everything away, but my character had those marital and relationship issues in the first movie, and he's gone through many things in the last 20 years. Charlotte's character is a doctor. She's an expert. She's a very world-

AMERICA, F*** NO!

The most spectacular scenes of US landmarks getting flattened

WHITE HOUSE *Independence Day* (1996)

It remains one of the most iconic scenes of destruction in cinema history. We still can't believe the aliens had the balls to do this.



GOLDEN GATE *X-Men: The Last Stand* (2006)

Okay, so the third *X-Men* movie wasn't great, but this showcase of Magneto's power is still mightily impressive stuff.



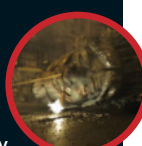
CHRYSLER BUILDING *Armageddon* (1998)

Nothing quite heralds the approach of a planet-devastating asteroid like this stunning opening sequence in which one of the world's tallest buildings gets snapped in half.



STATUE OF LIBERTY *Cloverfield* (2008)

Having seen the size of the *Cloverfield* monster, what he did is logistically impossible, but seeing Lady Liberty's head swatted across the city is still a highlight.



HOLLYWOOD SIGN *The Rocketeer* (1991)

"Never let it be said that Neville Sinclair failed to bring down the house!" You can add 'part of the Hollywood sign' to that sentence.



PENDENCE DAY: RESURGENCE

Blockbuster Overload



Although Will Smith is out, it's good to see Jeff Goldblum back as David Levinson.

© Getty

renowned master of intelligent thinking about a certain field of science, and we have had a deep connection with each other. That's all I'll say."

"The first movie was such a joy to work on," adds Hirsch, who returns to play Julius Levinson, who is the father of Goldblum's character, and it's a role the actor relishes. "The expectation for a sequel was always there. People would always ask about it. The good part about it is the fact that it's the continuous story of the people. That's why some of the original cast members are back. You want to know what happened to so-and-so because they survived. You want to see what they are up to now."

Kill Bill star Vivica A. Fox is another member of the returning cast. Her character, Jasmine Hiller, was an exotic dancer who went on to marry [Will Smith's character] Steven Hiller in the original movie – but times have certainly changed. "Jasmine is no longer working the pole," chuckles the actress. "She was a stripper with a heart of gold, but what's great is that she's moved on. It's 20 years later, and she's now working as a hospital administrator. She's doing good things. She's saving lives and raising a very responsible young man, played by Jessie Usher. She's raising her son to be a strong man and to encourage him to be all that he can be."

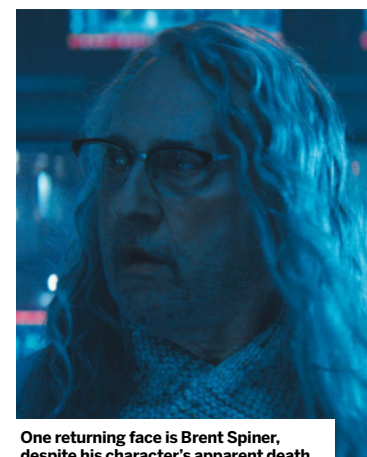
Playing the son of an iconic character means Jessie Usher has big boots to fill, but the actor was up for the challenge. "Dylan Hiller grew up in the world that his dad saved, so you can only imagine what being the son of the world saviour is like," admits the 24-year-old actor. "There's a lot of pressure. He's under that shadow, but it's not a negative thing at all.

His mum did a great job at keeping him level headed."

Another new face is a character called Rain, played by popular Chinese actress Angela Yang Ying [aka Angelababy]. "Angelababy is a massive, massive celebrity and star in China," explains Ute Emmerich. "I've seen images of her on a balcony with 200,000 people going crazy in the streets below."

While most of the movie's plot is kept under wraps, Ute reveals what's ahead for her. "Rain is a Chinese fighter pilot who comes back to the Moon base, and her beauty stirs up a lot of rivalry between the other pilots. One of our other main characters sees her for the first time and, well, hormones start going."

When we later ask *Independence Day: Resurgence* newcomer Liam Hemsworth if his character is a love interest for Rain, the Australian actor shakes his head. "No," he declares, and the subject is swiftly changed. Whose hormones are racing at the arrival of the Chinese icon? We'll have to wait until the movie opens to find out. ☞



One returning face is Brent Spiner, despite his character's apparent death.

ALL CREATURES GREAT AND SMALL

FANTASTIC BEASTS PRODUCER DAVID HEYMAN TALKS MAGICAL CREATURES AND GETTING J.K. ROWLING BACK FOR MORE

WORDS POPPY-JAY PALMER

9 FANTASTIC BEASTS AND WHERE TO FIND THEM

Director David Yates **Writer** J.K. Rowling **Cast** Eddie Redmayne, Katherine Waterston, Colin Farrell, Dan Fogler, Alison Sudol, Ezra Miller **Released** 18 November

Synopsis The wizarding world ventures across the Atlantic to catch up with magizoologist Newt Scamander when he accidentally unleashes a suitcase full of magical creatures in New York, 1926

FIVE YEARS AGO, THE PROSPECT OF A FILM ADAPTATION OF FANTASTIC BEASTS AND WHERE TO FIND THEM WOULD HAVE SEEMED RIDICULOUS. IT WOULD HAVE been – and probably was – tossed around jokingly by fans as an idea for a future spin-off series while we were all still suffering from crippling *Harry Potter* withdrawal. Now, however, we're not just getting a *Fantastic Beasts* film; we're getting *three* of them.

Since the very first announcement of the film – that it would be set in Twenties New York and that Eddie Redmayne was to play the protagonist – *Fantastic Beasts* author Newt Scamander, millions of *Potter* fans all over the world have been eagerly following the film's progress with about as much enthusiasm as they showed while awaiting the final book.

We've only seen one trailer so far, but the film has already brought with it staggering revelations about the wizarding world, including the fact that the US's Hogwarts equivalent is called Ilvermorny School of Witchcraft and Wizardry, and that Americans call muggles 'no-maj' – short for 'no magic', instead of muggles. *What is that about?*

As well as giving us a greater understanding of the witches and wizards that hail from the United States, *Fantastic Beasts* will provide us with a first look at magic from the past.

"1926 was an incredible time in New York, with enormous cultural changes and modern skyscrapers being constructed alongside more classical architecture," says producer David Heyman. "What's fun about *Fantastic Beasts* is that we have an opportunity to bring the audience into an entirely different time and place in the wizarding world, but [production designer] Stuart Craig's brilliant designs keep everything – even the most magical of settings – grounded in reality."

Seeing as how *Fantastic Beasts* is basically a skinny textbook, director David Yates had to get Newt's story from somewhere. That 'somewhere' ended up being J.K. Rowling herself, who used the opportunity to pen her very first screenplay. Heyman, who produced all of the *Harry Potter* films, says it was a pleasure to have her on the crew.

"It was tremendously exciting to work with Jo as a screenwriter," he tells



Colin Farrell will be sporting an American accent as Newt's antagonist, Percival Graves.

us. "It was remarkable how seamlessly she embraced this 'new' form! She has written these wonderful vivid characters, and also this imaginative magical world, a fantastic canvas for David Yates, Stuart Craig, [costume designer] Colleen Atwood and our incredible cast and crew to work with. As with *Potter*, she gave incredible freedom and support to everyone and had tremendous respect of their creative process.

"Unlike the *Harry Potter* series," Heyman continues, "*Fantastic Beasts And Where To Find Them* is a book with



Hufflepuff rebel. Yes, they do exist. Newt Scamander heads to the US.

THE RESTRICTED SECTION

Films based on Potter-verse books we want to see

QUIDDITCH THROUGH THE AGES BY KENNILWORTHY WHISP

Much like *Fantastic Beasts*, this one is basically a glorified list. Just think of the film possibilities: Ludo Bagman's past as a sports superstar and a gambler is one we definitely want to delve into.



HOGWARTS, A HISTORY BY BATHILDA BAGSHOT

We're not too bothered about all the ins and outs of the Hogwarts castle, but we've been desperate to know more about the school founders and their questionable motives since 1997.



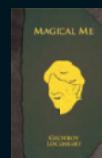
MAGICK MOSTE EVILE BY GODELOT

With each new *Harry Potter* story, if felt like they were getting darker and darker. But it could get darker still. This horrible book by Godelot would produce a truly harrowing adaptation using wisdom he has taken from the power of the Elder Wand.



MAGICAL ME BY GILDEROY LOCKHART

This story could be made into one of two films: an epic packed with the brilliant adventures of a daring rogue, or a story of forgery, deceit and perfect hair. Either would be incredible.



THE ADVENTURES OF MARTIN MIGGS, THE MAD MUGGLE BY LCA COMICS

Can you even imagine what a comic book about a muggle written from the perspective of a witch or wizard would be like? Now imagine that comic book being made into a film.



FANTASTIC BEASTS AND WHERE TO FIND THEM

Blockbuster Overload

“WE HAVE A LOT MORE CREATURES IN THIS FILM THAN WE HAD IN ALL THE HARRY POTTER MOVIES COMBINED”

DAVID HEYMAN

The New York setting has got Potter fans very excited.

no narrative. It's quite exciting working on something set in Jo's world, where none of the public yet knows the story! It's also fun to be working in New York in 1926, in parts of the American magical world!”

Although the book itself is only 128 pages long, it has a staggering amount of beasts crammed into it. Seeing as the *Harry Potter* films feature only a handful of those beasts, there were a heck of a lot left over to debut in the film. So how did the crew pick and choose which creatures would make the cut? Surely it would be impossible for anyone to choose a favourite out of a flobberworm, a chimaera and a glumbumble?

“The decision as to what creatures to include came from Jo and grew organically from the story she was telling. You've seen the Niffler in the trailer, and also Swooping Evil, which is a creature not included in the book. There are plenty more beasts and creatures in the film – some from the book, others not – some are witty, some mischievous, some scary.

“We have a lot more creatures in this film than we had in all the *Harry Potter*

There are more creatures in *Fantastic Beasts* than in the eight *Potter* films combined.

movies combined. It's an incredible opportunity for us as storytellers and for our visual effects team,” Heyman tells us. “Our animation director, Pablo Grillo, has been involved from the beginning, working with the design team to ensure that there was a logic to the way each character looked and moved. We have also brought in a sound team very early, so we were able to integrate the sound with the design and the movement to produce a beast that you believe might just be able to exist. It is essential to Jo's work on the page and David's work on screen to have that kind of believability – to allow the characters to engage with these creatures in a credible way.”

Sadly, since the film is set two years before Rubeus Hagrid is born, there will likely be no Blast-Ended Skrewts. ☹

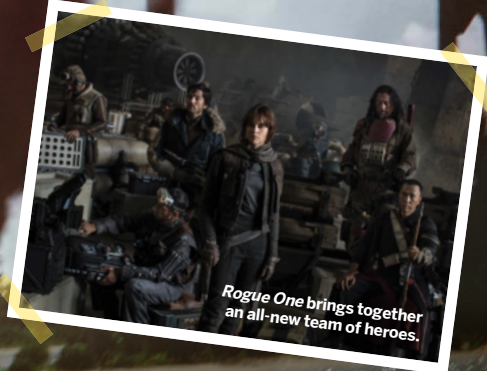
TEAM EXCITEMENT FOR *Fantastic Beasts*



Will Farrell be the main antagonist, or will there be something more?



Who is the man in the photo? Not Supreme Leader Snoke, apparently.



Rogue One brings together an all-new team of heroes.

10 ROGUE ONE: A STAR WARS STORY

Director Gareth Edwards **Writer** Chris Weitz **Cast** Felicity Jones, Diego Luna, Forest Whitaker, Ben Mendelsohn, Riz Ahmed, Donnie Yen, Mads Mikkelsen **Released** 16 December **Synopsis** Rebel Jyn Erso is tasked with leading a mission to steal plans for the Death Star

FOLLOWING THAT EPIC FIRST TRAILER, WE'VE ALL BEEN LEFT WITH A LOT OF QUESTIONS FOR GARETH EDWARDS' STANDALONE STAR WARS MOVIE. RUMOURS RAGE ABOUT WHETHER OR NOT FELICITY JONES' JYN ERSO IS REY'S MOTHER (WHICH SEEMS TOO PLAUSIBLE TO BE WRONG AND too easy to be true), but that's hardly the only fan theory flying about.

One rumour that has been debunked is a fan theory that would have tied *Rogue One* to *The Force Awakens*. An eagle-eyed viewer pointed out that the caped figure approaching the white tube that looks suspiciously like a Bacta tank (used to heal Luke in *The Empire Strikes Back*) could be none other than Supreme Leader Snoke.

Lucasfilm moved quickly to deny these rumours, with executive Pablo Hidalgo answering the question on Twitter, saying, "Snoke is not in *Rogue One*. Like, in any way, shape or form. This is a standalone movie."

While that seems pretty definitive for any *TFA* tie-ins, there's still plenty of scope for original trilogy stars to appear. Darth Vader, Princess Leia... and why are they rushing to cast Han Solo now if his solo movie isn't set to go for a while yet? We're a long way from December, so the rumour mill is just getting going.

11 ASSASSIN'S CREED

Director Justin Kurzel **Writers** Bill Collage, Adam Cooper, Michael Leslie **Cast** Michael Fassbender, Marion Cotillard, Jeremy Irons, Brendan Gleeson, Michael Kenneth Williams **Released** 30 December **Synopsis** Death-row inmate Callum Lynch digs into his ancestor's memories and discovers that he is part of an ancient secret society of assassins

FIVE REASONS WHY IT'S GOING TO ROCK

MICHAEL FASSBENDER

This isn't just a paycheck job for one of the best actors of our generation. Fassbender has been attached to this for years as both producer and star. It seems he also bagged the director...

JUSTIN KURZEL

With just two films under his belt, Kurzel has already proved himself as an incredible filmmaker. *Snowtown*

might not be the most obvious calling card for a movie like this, but his take on *Macbeth* was beautiful, and boasted bruising battle sequences.

THE REST OF THE CAST

The talent doesn't stop there. Marion Cotillard completes the *Macbeth* reunion, Jeremy Irons and Brendan Gleeson add thesp cred, Michael Kenneth Williams (*Triple 9*) will steal every scene, and Ariane Labed (*The Lobster*) is one of Fass's cohorts.

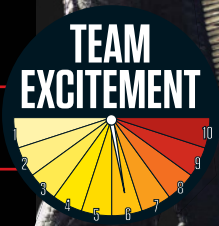
THE GAME IS CINEMATIC

Admittedly, this isn't a guarantee of quality when it comes to videogame

movies, but *Assassin's Creed* offers an immersive and cinematic world as you dive from church towers, roam the countryside and plunge into fights. There's no reason why this can't translate to the big screen.

IT'S CRAZY ENOUGH TO WORK

Fans of the franchise will tell you that the sci-fi element of the game is a little... well, it's a bit mad. They couldn't just have the character be an assassin; he had to be someone diving into past lives. This high concept is definitely part of the film, and it's nice to see they're committing to that nuttiness.



MARVEL

HANDMADE IN
GREAT BRITAIN



HULK Height: 37.0cm

IRON MAN Height: 41.0cm

SPIDER-MAN Height: 44.0cm

CAPTAIN AMERICA Height: 35.5cm

FOR STOCKISTS, VISIT 'WHERE TO BUY' AT:

www.enesco.co.uk    

- HANDMADE & HAND-PAINTED IN GREAT BRITAIN
- INSPIRED BY THE MARVEL COMIC BOOK ARTWORK
- SCULPTED BY PETER MOOK, WORKING ALONGSIDE THE BORDER FINE ARTS' DESIGN TEAM
- WORLDWIDE LIMITED EDITIONS OF 500 PIECES
- MARVEL APPROVED

HAPPILY EVER AFTER?

MATTEO GARRONE WAXES LYRICAL ABOUT SILENT CINEMA AND WHY HE FELT COMPELLED TO ADAPT GIAMBATTISTA BASILE'S COLLECTION OF 17TH CENTURY FAIRY TALES

WORDS KATHERINE MCLAUGHLIN

12 TALE OF TALES

Director Matteo Garrone **Writers** Matteo Garrone, Edoardo Albinati, Ugo Chiti, Massimo Gaudioso **Cast** Salma Hayek, Vincent Cassel, Toby Jones, John C Reilly, Shirley Henderson, Stacy Martin **Released** 17 June **Synopsis** Bringing together the fairy tales of Giambattista Basile, *Tale Of Tales* tells three stories of royalty, romance and darkness

ITALIAN DIRECTOR MATTEO GARRONE HAS AN IMPRESSIVE AND DIVERSE CV. HE HAS TACKLED MANY GENRES, INCLUDING SERIOUS DRAMA WITH THE VIOLENT GANGSTER

film *Gomorrah* and melancholic satire in *Reality*. His latest endeavour switches gears as he adapts Giambattista Basile's collection of Neapolitan fairy tales, *Tale Of Tales*, which brought together various folk stories from over the centuries.

The book – which is made up of 50 tales – has been whittled down to a macabre intertwining triptych, which Garrone says, “was a way for me to portray women in three different stages

of their life.” Despite being set in the 17th century, there's a relevance to the subject matter that Garrone covers. He explains that, “The stories were close to what me and my friends were feeling now. It deals with appearance, a woman who can't have a child and the conflict between a father and a daughter, so it's very modern in its approach. I thought that was something very unique in a way.”

This is Garrone's debut feature in the English language, and he has brought together a sparkling cast, including Salma Hayek, who he refers to as a “very brave” actress due to her commitment

to bringing his grotesque vision to the screen. On perhaps the most striking poster for the film she is seen gobbling up a huge, bloody heart, which he reveals was in fact, “A type of cake, but quite disgusting, made up by the special effects team.” He goes on to explain, “Backstage, [Hayek] actually threw it away.”

The tactile effects and extraordinary creature design were inspired by filmmaker Georges Méliès, “We wanted to work with special effects in a way that followed a more material approach, so we used animatronics. It was an homage to silent movies and to the beginning of cinema. We wanted to make a movie that mentioned the origin of cinema and to create a visual surprise for the audience.” One of the standout sequences of the film sees a king battling with a sea beast, and it greatly recalls Méliès' style of filmmaking. Garrone's intention was to make this scene work almost as a standalone silent film, and its underwater setting possesses a surreal and haunting charm akin to *A Trip To The Moon*.

The rest of the cast includes Toby Jones (*Captain America: The First Avenger*), John C Reilly (*The Lobster*), Vincent Cassel (*Black Swan*) and relative newcomer Bebe Cave, who steals every scene she's in. Garrone thinks Cave is “amazing,” and goes on to talk about his

interactions with the cast in a delighted manner. “This is the first time I made a movie in a language that wasn't mine, and it was a challenge. I found a cast that was really helpful. It was a real pleasure for me to direct them all. I gave a lot of freedom to the actors and let them introduce what they liked to the character. They were very generous, and they developed the characters by putting something of their own personalities into it.”

Garrone explains why it was important to him to adapt Basile's work. “The book is one of the masterpieces of Italian literature. I don't know why, but it's quite unknown in the rest of the world. Everyone knows the *Brothers Grimm*, *Cinderella* and those other tales, so it was an opportunity for me to explore such a massive piece. For me, it was an amazing opportunity. Before I was a director I was a painter, so it was a possibility to define the work in visual terms.”

His precise and painterly touch reaches back to 17th-century influences, and he states, “A huge influence for me was Goya, and there are drawings by Goya called *Los Caprichos* that were always in front of me while I was preparing for the movie. In those drawings I found the soul



Tale Of Tales' stories definitely fall into the 'weird and wonderful' category.



The effects team made a brain out of cake for Hayek to eat.

“THE BOOK IS ONE OF THE MASTERPIECES OF ITALIAN LITERATURE. FOR ME, IT WAS AN AMAZING OPPORTUNITY”

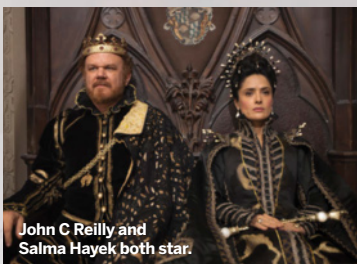
MATTEO GARRONE

From what we've seen the cinematography looks absolutely breathtaking.



of Basile. I also grew up with Caravaggio and all the great painters of the 17th century in Italy.” Garrone’s lush detailing and nods to great Italian artists make his film striking and provocative, and there are recurring themes he has explored previously especially in regards to beauty. When I ask him to define what it means to him, he takes pause and is careful with his words, “That’s a tricky question. It’s subjective. The concept of beauty changes over time.”

Amid all the doom and gloom is a mischievous sense of humour that we suggest is similar to the work of Terry Gilliam. Garrone doesn’t agree, and says, “Terry Gilliam is a visionary director who works on these kinds of films but my references are different. I grew up with Italian cinema, so I can say Federico Fellini and Mario Bava were influences on me. I always try to find my own personal way to tell the story.”



John C. Reilly and Salma Hayek both star.

TEAM EXCITEMENT FOR Tale of Tales



DARK FAIRY TALE CHRONOLOGY

Charting the evolution of bleak fantasy

CHAPTER 1: THE COMPANY OF WOLVES (1984)

Angela Carter and Neil Jordan team up to adapt a short story from *The Bloody Chamber*, which sees Angela Lansbury play a granny who warns her granddaughter to never trust a man whose eyebrows meet in the middle. A feminist retelling of *Little Red Riding Hood* full of sexual imagery and bizarre creatures.



CHAPTER 2: RETURN TO OZ (1985)

A young Fairuza Balk stars as Dorothy Gale in Walter Murch’s disquieting and bizarre tale of a girl suffering from emotional issues who disappears into her mind. She meets the most terrifying of creatures in the wheelers but is also joined by a loyal and endearing companion in the form of a rotund brass robot called Tik-Tok.



CHAPTER 3: PAN’S LABYRINTH (2006)

Guillermo del Toro’s imagination runs wild in this nightmarish fantasy from 2006, showing a young Spanish girl escape from reality. Disturbing figures such as the wrinkly pale man with eyes in his hands are now iconic.



CHAPTER 4: HANSEL & GRETEL (2007)

Pil-Sung Yim’s tragic fairy tale takes elements from the Brothers Grimm story to explore issues of neglect and abuse. Two children dwell in a house full of sickly treats, waiting for someone to take care of them.



GET OUT AND PURGE

WORDS
JONATHAN HATFULL

FRANK GRILLO AND JASON BLUM ON HOW TRUMP MADE THE PURGE MORE RELEVANT THAN EVER

13 THE PURGE: ELECTION YEAR

IT'S EASY TO FORGET THAT THE PURGE STARTED OUT AS A HOME-INVASION HORROR. A HOME-INVASION HORROR WITH A HEALTHY DASH OF SOCIAL COMMENTARY, admittedly, but it has certainly come a long way from its beginnings. By taking its 'all crime is legal for one night a year' concept into the streets with *The Purge: Anarchy*, writer-director James DeMonaco managed to open up his film and make it something both more entertaining, and more interesting. This time, it's only got bigger.

"I think this third one is better than the second one in the sense that you really get the scope of what the Purge is," enthuses returning star, Frank Grillo. "From a political point of view, and why the Purge exists and really what's behind the Purge, so you really uncover the veil of secrecy with the government. This is like, I want to say, *Three Days Of The Condor*. It's part *Manchurian Candidate* and part *Escape From New York*. The story is far more political than the other, and yet the action is even amped up."

Director James DeMonaco **Writer** James DeMonaco **Cast** Frank Grillo, Elizabeth Mitchell, Mykelti Williamson **Writer** James DeMonaco **Released** 15 July **Synopsis** When the government tries to assassinate anti-Purge senator Charlie Roan, it's up to Sgt Barnes to get her to safety

In *The Purge: Election Year*, Grillo returns as Sergeant Leo Barnes, who has gone from *Anarchy*'s revenge-driven antihero to a man who's willing to do whatever it takes to put a stop to Purge Night. "I'm a secret service guy protecting a Senator who is for the people and wants the Purge gone, like I do," he explains. When the government lifts the ban on killing elected officials and tries to take the senator (*Lost*'s Elizabeth Mitchell) out on Purge night, the two must go on the run and survive another



For the third outing we'll see a whole new side to Purge Night.



“JEEZ, IF DONALD TRUMP WINS, WE'RE REALLY GOING TO BE IN A PICKLE HERE”
FRANK GRILLO

Frank Grillo returns to the franchise for its third installment.

THE PURGE: ELECTION YEAR

Blockbuster Overload

The group are working to get Purge Night eradicated.



TEAM EXCITEMENT FOR The Purge: Election Year



It is down to Sergeant Barnes to ensure Senator Roan's (Elizabeth Mitchell) safety.

night full of government-sanctioned murder and mayhem. "We're getting bigger and bigger," laughs producer Jason Blum. "Maybe the next Purge will be a world Purge!"

"It's fun to have a genre movie with this very subversive cautionary tale behind it," Blum continues. "All of us are very conscious of the fact that we want to deliver a great genre movie, and the politics ride along with that, but it's really, really fun. There are so many different scenarios: we have this thing, horror tourism, so people come from different countries to America to purge and kill people, and I just think that brings up a lot of different things to think about!"

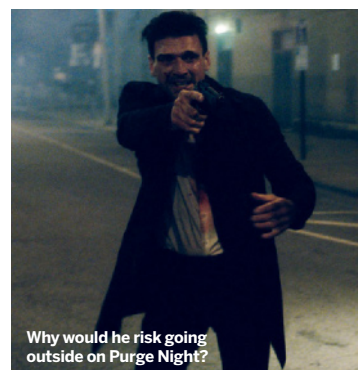
Indeed, the subversive politics of *The Purge* have never felt more relevant, which is something the movie's advertising has very much taken advantage of. One of *The Purge: Election Year*'s posters is a campaign sticker with the words, 'I Purged!' accompanying an American flag.

"I have to tell you, watching the Donald Trump of it all in our country for the election, it parallels a lot of the fears that a lot of people in the United States have," Grillo tells us. "Because, jeez, if this guy wins, we're really going to be in a pickle here. I think that's the main consensus. The great thing about [the film] is it's obviously not a straight horror film; it's an action film, it does have a message to it, and it's fun, it's a fun hour and a half. But this one specifically is really spot-on. I'm really excited for people to see it. More than any other film I've ever done, the timing of this film seems to be perfect."

That the films have had the confidence to keep pushing the politics to the forefront is in large part due to writer-director James DeMonaco. The filmmaker has written and directed each of the *Purge* films, and both Blum and Grillo are quick to credit him with the franchise's success. "This whole thing came out of his head," Grillo tells us. "Every word, every character, it's all from James' imagination, he's got a very clear

way of how he wants to shoot it. He's very much a fan of Seventies filmmaking; he's a student of film. He loves French cinema, Italian cinema, and he incorporates all of that into how he wants his movies to look. Who knows, if this film is successful I'm sure they'll try to coax him into making another *Purge* movie!"

"It is extremely unusual to get the same writer-director on 1, 2 and 3," agrees Blum. "My pitch to James was always, 'You've created this great world, are you sure you're ready to share it?' And I wouldn't say I wouldn't have made them, but I would have been very reluctant to make the second and the third movie without James. One of the things I'm most proud of about *The Purge* is exactly that, that James has come back three times in a row." For now, we'll just have to hope that Grillo and co make it through another *Purge* Night... ☞



Why would he risk going outside on Purge Night?

PURGE NIGHT SURVIVAL GUIDE

Six tips for making it through the deadliest night of the year!

KEEP AN EYE ON THE CLOCK



You don't want to get caught on the street on the Purge Night, so be aware of the time and make sure you're safely indoors with your shotgun and loved ones.

BE PREPARED



If you can afford it, you're going to want a swanky home security system. If you can't, protect yourself however you can. Board the windows, load up on ammo and say a prayer.

HAVE AN ESCAPE PLAN



Don't get trapped. You can be sure that people will be trying to get in to straight-up murder you, so have an exit strategy, guys. Don't get trapped.

BUDDY UP



If you do happen to wind up out on the street after dark, try and have a heavily armed badass for a buddy. Getting stranded by yourself is not a good idea.

WATCH OUT FOR TRAPS



Remember that these psychos have had the whole year to prepare for this, so keep an eye out for any kind of traps, ambushes or clock-tower lunatics.

KNOW YOUR CITY



In the off chance that you have to make it across town on Purge Night, you don't want to constantly be referring to Google Maps. You'll have no time for loading screens!

AND REMEMBER TO HAVE FUN!

THE MODERN MASTER OF HORROR
Charting James Wan's horror career so far

SAW (2004)
Wan's debut was a low-budget sensation that jump-started his and writer/star Leigh Whannell's career, as well as a seven-movie franchise based around its gruesome traps. Do you want to play a game?

GORE	●●●●●
JUMP SCARES	●●●●●
PUPPETS	●●●●●
OLD SCHOOL MONSTERS	●●●●●

DEAD SILENCE (2007)
Wan and Whannell consciously changed paces for their follow-up, a muddled Hammer horror homage in which Ryan Kwanten uncovers an ancient curse involving lots and lots of ventriloquist dummies.

GORE	●●●●●
JUMP SCARES	●●●●●
PUPPETS	●●●●●
OLD SCHOOL MONSTERS	●●●●●

INSIDIOUS (2011)
After revenge flick *Death Sentence*, Wan and Whannell channelled *Poltergeist* and every Eighties haunting movie ever for this jump-scare-packed possession tale as Patrick Wilson and Rose Byrne get demon-stalked.

GORE	●●●●●
JUMP SCARES	●●●●●
PUPPETS	●●●●●
OLD SCHOOL MONSTERS	●●●●●

THE CONJURING (2013)
Wan went solo for this Seventies-set horror based on real-life demonologists Ed and Lorraine Warren. The cast is excellent. Wan's at the top of his game, the box office was huge, and the clapping gave us a heart attack.

GORE	●●●●●
JUMP SCARES	●●●●●
PUPPETS	●●●●●
OLD SCHOOL MONSTERS	●●●●●

INSIDIOUS: CHAPTER 2 (2013)
Wan and Whannell were back to put Wilson and Byrne through more hell as the former became possessed by the evil spirit that had stalked him his whole life. It's a bit of a mess.

GORE	●●●●●
JUMP SCARES	●●●●●
PUPPETS	●●●●●
OLD SCHOOL MONSTERS	●●●●●



THINGS THAT GO BUMP IN THE NIGHT

WHY THE CONJURING 2 WILL BE JAMES WAN'S TRIUMPHANT RETURN TO HORROR

WORDS JONATHAN HATFULL

14 THE CONJURING 2

Director James Wan **Writers** Carey Hayes, Chad Hayes, James Wan, David Johnson **Cast** Vera Farmiga, Patrick Wilson, Frances O'Connor, Madison Wolfe **Released** 13 June **Synopsis** The next chapter in the case files takes the Warrens to Enfield to face off with a poltergeist

JAMES WAN MIGHT HAVE SAID THAT HE WAS DONE WITH HORROR, BUT IT LOOKS LIKE HORROR ISN'T DONE WITH HIM. FOLLOWING THE COLOSSALLY SUCCESSFUL *Furious 7* (which grossed over \$1.5 billion worldwide), the director of *Saw* and *Insidious* found himself drawn back to *The Conjuring* and the case files of real-life demonologists Ed and Lorraine Warren. We'd hoped that Wan's statement about moving on to new things was a little premature, because it wouldn't be *The Conjuring* without him.

The Warrens are back

Nor would it be *The Conjuring* without the Warrens, as Patrick Wilson and Vera Farmiga return to play the husband-and-wife team. After the events with the evil spirit in Rhode Island (we will never forget that hand-clapping as long as we live), the Warrens travel to Enfield, England, to tackle a poltergeist that has been torturing a single mother and her

young children. Wan has spoken about the importance of keeping the story grounded, and Farmiga and Wilson's sensitive portrayals were a huge part of why the first film worked.

Based on a true story

Yes, that's the Enfield Poltergeist (recently the subject of an excellent Sky drama starring Timothy Spall and Matthew Macfadyen), which was investigated between 1977 and 1979 as single mother Peggy Hodgson struggled to uncover what was going on with her 13 and 11-year-old daughters, Margaret and Janet. Wan has cast Simon McBurney (*The Last King Of Scotland*) as paranormal investigator Maurice Grosse and Franka Potente (*Run Lola Run*) as parapsychologist Anita Gregory, but it's the Warrens who act as the catalyst for what's to come.

It's got to top the last one's scares

This being a James Wan movie, and this being a *Conjuring* movie, the scares will come thick and fast, but they'll also specifically be connected to Lorraine Warren. Whatever the thing is that's terrorising the Hodgson family, it's also very much after Ed and Lorraine, with a gruesome spectral nun looking like she's going to get the bulk of the film's jump scares. The first film's spooks were so effective that one of them got a spin-off of its own



Vera Farmiga returns as Lorraine Warren.

THE CONJURING 2

Blockbuster Overload

Patrick Wilson reprises his role as Ed Warren.

TOP HORRORS TO WATCH IN 2016

LIGHTS OUT (19 AUGUST)

Wan produces David F Sandberg's debut based on his own short about a monster that can only attack when the lights are out, starring Teresa Palmer and Maria Bello. Will the concept work for a feature-length film?



DON'T BREATHE (9 SEPTEMBER)

Evil Dead director Fede Alvarez is back with a claustrophobic chiller about a group of youths who break into an blind man's home to steal his fortune. Being a horror film, that's going to end very badly for them. Jane Levy and Stephen Lang star.



OUIJA 2 (21 OCTOBER)

You'd be hard pushed to find fans of the first *Ouija*, but getting *Oculus* duo Mike Flanagan and Jeff Howard on board is a good way to get us excited about the sequel.

RINGS (28 OCTOBER)

This one's been hanging around for a while, which isn't a good sign, but Samara can still scare the pants of us, so it's worth keeping an open mind about this latest chapter of the haunted video tape saga.

TEAM
EXCITEMENT FOR
THE CONJURING 2



“THE STORY OF THE DEFEO MURDERS HAS ALWAYS BEEN ONE OF THE WARRENS’ HIGHEST PROFILE CASES, BUT AN AMITYVILLE-ONLY MOVIE WOULD PRESUMABLY SKEW TOO CLOSELY TO THAT SERIES OF MOVIES”



(admittedly, *Annabelle* wasn't great), so we're confident that we'll be jumping out of our seats again.

It takes us back to Amityville

Although the focus will be the Enfield case, it's been widely teased that *The Conjuring 2* will open with the Amityville case. The story of the DeFeo murders has always been one of the Warrens' highest-profile cases, but an Amityville-only movie would presumably skew too closely to that series of movies (the latest of which is still stuck on the shelf). Wan has said that one of the reasons he chose Enfield was due to its similarities to Amityville in terms of its high profile and how it divided believers and sceptics, so is there a chance that whatever is targeting Lorraine in England is something she disturbed in Rhode Island? ☞

The second film sees the setting switch to the town of Enfield.





The cast includes the likes of Gemma Arterton and Paddy Considine.

15 THE GIRL WITH ALL THE GIFTS

WORDS JONATHAN HATFULL

Director Colm McCarthy **Writer** Mike Carey **Cast** Sennia Nanua, Gemma Arterton, Paddy Considine, Glenn Close, Fisayo Akinade, Anamaria Marinca **Released** 9 September **Synopsis** In an England overrun by the undead, a young girl might have the key to saving us all. Escorted by a teacher, two soldiers and a doctor, Melanie must journey out into the dangerous world outside

MR CAREY'S NOVEL, *THE GIRL WITH ALL THE GIFTS*, WAS ONE OF THE MOST ACCLAIMED NOVELS OF 2014. WE'RE NOT EXACTLY SHORT ON POST-apocalypses, but Carey's story grabbed our attention immediately, and proved to be chilling, thrilling and heartbreaking in equal measure.

When we heard that a film was in production we were absolutely delighted, so here's everything that you need to know before you see it.

Who's the girl?

That would be Melanie (newcomer Sennia Nanua). The book is told from her point of view, so when the story starts we're slowly clued into the state of the world and why all the adults at the facility are scared of her and the small group of children like her.

Why are they scared of her?

The world has been overrun by 'hungries', which are essentially zombies. A group of survivors keep the children restrained at all times and in cells when they're not in lessons. The details of what exactly makes Melanie such a threat are unclear – at least at first.

Sorry, lessons?

They have regular classes, which is where Melanie gets to spend time with her favourite teacher, Miss Justineau, who's played by Gemma Arterton (*The Voices*). Miss Justineau is one of the few people who treats Melanie like a human being and a child.

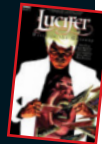
So most of them treat her as...?

A threat, in the case of the soldiers who keep this refuge safe, or as a

THE ESSENTIAL MIKE CAREY

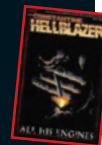
LUCIFER (1999-2006)

Carey took the Devil of Neil Gaiman's *Sandman* series and hurled him into a sprawling conflict between heaven and hell. It's ambitious, smart and brilliant.



HELLBLAZER (2002-2006)

Carey's work with DC's favourite Scouse exorcist found John Constantine at his best, combining the grit and griminess with terrifying hellish horror.



THE UNWRITTEN (2009-2005)

This 11-volume series took inspiration from the 'stolen' childhood of AA Milne's son, as the grown son of a popular author discovers that his dad's stories may have been real.



THE FELIX CASTOR NOVELS (2006-2009)

This five-novel series is a hugely entertaining London-set urban noir, as broke paranormal fixer Felix Castor repeatedly rubs the forces of darkness up the wrong way.



scientific opportunity, in the case of the scientists who are still trying to figure out what happened and if there's any way of reversing it. The soldiers are led by Sergeant Parks, who's played by Paddy Considine (*The World's End*), and the chief scientist is the icy cold Dr Caroline Caldwell, portrayed by the peerless Glenn Close.

Who's behind the camera?

The Girl With All The Gifts is the second film from Colm McCarthy, who genre fans might remember from gloomy monster movie *Outcast*. More recently he has directed episodes of *Peaky Blinders*, *Sherlock*, *Doctor Who* and *Ripper Street*, which is basically the complete set of British TV that you'd recommend to a newcomer to our shores.

How involved is Mike Carey?

Very involved. Carey wrote the script at the same time as the novel, so any changes to make the story more cinematic will (almost) definitely be author-approved. Which is exciting.

What makes this different from any other zombie movie?

By telling the story through Melanie's eyes, the novel *The Girl With All The Gifts* had a unique perspective. If the film manages to be half as involving as the book then this could be the best British supernatural drama in years.



Sennia Nanua stars in her first feature-film role as Melanie.

16 A MONSTER CALLS

WORDS POPPY-JAY PALMER

Director JA Bayona **Writer** Patrick Ness **Cast** Lewis MacDougall, Liam Neeson, Felicity Jones, Toby Kebbell, Sigourney Weaver **Released** 21 October **Synopsis** With his mum dying of cancer, a boy retreats into fantasy – where he finds solace in a surprising form

What is it about?

At a glance, it's about a walking, talking tree. But it's also about a young boy called Conor O'Malley (Lewis MacDougall) who is trying to deal with his mother's cancer while she undergoes chemotherapy. Conor seeks comfort in the tree, a hundreds of years-old yew, which tells him stories at seven minutes past midnight. But Conor is also struggling under the pressures of other aspects of his life; he finds himself a victim of bullying at school, his closed-off father and grandmother don't support him at home, and he's lonely. It'll probably be best to take tissues with you.

Who's making it?

The story is based on the book of the same name, which was written by Patrick Ness (who is currently working on *Doctor Who* spin-off series *Class*) in 2011. Naturally, Ness penned *A Monster Calls*' script too. The film was helmed by Spanish director JA Bayona, who is best known for his work on tsunami drama *The Impossible*, creepy horror *The Orphanage* and a couple of episodes of *Penny Dreadful*. Oh, and he's also directing the *Jurassic World* sequel. Belén Atienza (*The Impossible*), Mitch Horwitz (*Wrong Turn*) and Jonathan King (*Bridge Of Spies*) are producing.

Who's in it?

Relative newcomer MacDougall (he played one of the Lost Boys in *Pan*) is leading the film as protagonist Conor, and he's being supported by an all-star cast. Felicity Jones is Conor's mother who is suffering from cancer, Signourney Weaver is his unfeeling grandmother, Toby Kebbell plays his absent father and Liam Neeson is the Monster himself. But he's not just providing his beautiful, grumbly voice; he's also doing the motion-capture performance. Can you even imagine Liam Neeson doing motion capture? Google 'Liam Neeson doing motion capture'. You won't regret it.



WORDS POPPY-JAY PALMER

17 KUBO AND THE TWO STRINGS

Director Travis Knight **Writers** Chris Butler, Marc Haimes, Shannon Tindle

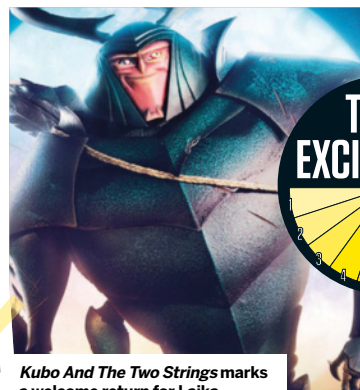
Cast Art Parkinson, Charlize Theron, Matthew McConaughey, Rooney Mara, Ralph Fiennes, George Takei **Released** 9 September **Synopsis** In order to save his mother, a young boy embarks on a quest to find a magical suit of armour belonging to his late grandfather

IT'S BEEN A WHILE SINCE THE LAST LAIKA OFFERING. ALMOST TWO YEARS, IN FACT. FRANKLY, TOO MUCH TIME PASSES BETWEEN each one. The latest ought to keep us going for a good while though.

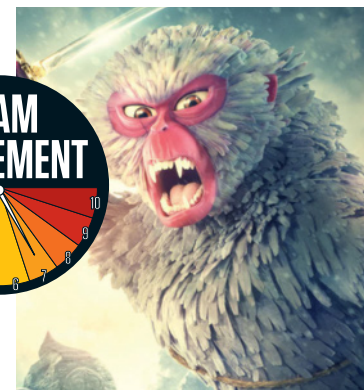
For *Kubo And The Two Strings*, we're heading to ancient Japan and venturing into the country's most magical and fantastical depths. When a spirit from the past tracks down a young storyteller named Kubo and tries to reignite an age-old vendetta. Kubo's life is turned upside down as he's forced to tackle gods, monsters and the elements while he searches for a magical suit of armour once worn by his late grandfather, a legendary Samurai warrior. Everything about this film – from the title and the stop motion to the fact that its trailer features sentient origami – makes us excited.

The cast list is also off the chain. Firstly, we have *Game Of Thrones*' Art Parkinson, aka Rickon Stark, in the spotlight as Kubo. Then we have an amazing supporting cast made up of the Academy Award-winning Charlize Theron and Matthew McConaughey, and Academy Award nominees Rooney Mara and Ralph Fiennes. As if they weren't already enough to win anyone over, it's also got George Takei.

Even with surprise animated hits like *Inside Out* and *Zootropolis* popping up out of nowhere recently, surely *Kubo And The Two Strings*' incredible artwork is enough to secure it a 'classic' title. Obviously it's difficult to say if it will be as amazing as we hope it will be at this stage, but let's face it: Laika films are pretty much always amazing.



Kubo And The Two Strings marks a welcome return for Laika.



TEAM EXCITEMENT

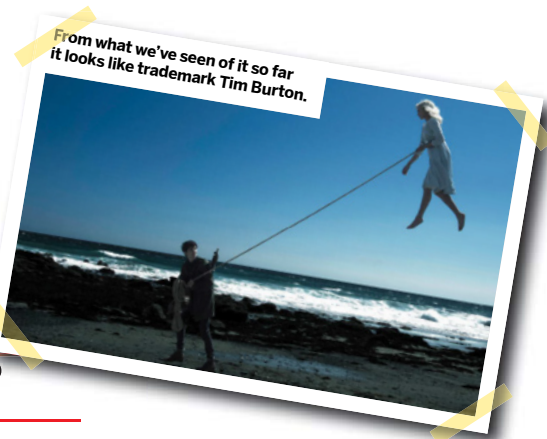


A Monster Calls covers some pretty dark subject matter.

18 MISS PEREGRINE'S HOME FOR PECULIAR CHILDREN

WORDS JONATHAN HATFULL

Director Tim Burton **Writer** Jane Goldman **Cast** Asa Butterfield, Eva Green, Kim Dickens, Samuel L Jackson, Ella Purnell **Released** 30 September **Synopsis** Young teenager Jacob accidentally chances upon the titular academy – home to youngsters with special abilities



IT ALMOST SEEMS TOO OBVIOUS: TIM BURTON DIRECTING A MOVIE ABOUT YOUNG OUTSIDERS HIDDEN AWAY FROM the outside world, somewhere they can be their wonderful and weird selves. It feels as though whoever was putting this together made a list of ideal filmmakers and stopped at number one, but who says that's a bad thing? Here's why this has the potential to be vintage Burton.

The book

The movie is based on the novel by Ransom Riggs, in which 16-year-old Jacob Portman (Asa Butterfield) travels to Wales with his father to try and decipher some cryptic clues left by his late grandfather. He soon discovers a hidden school populated by children with strange abilities, watched over by the fearsome but kindly Miss Peregrine (Eva Green). Unfortunately, Jacob is followed by something nasty that's been hunting Miss Peregrine and her wards for some time.

It's a great modern fantasy with fantastic characters, and it's accompanied



Asa Butterfield was Burton's first choice for the role of Jacob.

by wonderful photographs, which Riggs found in various charity shops, thrift stores and online auction sites.

The writer

Jane Goldman was on board to adapt *Miss Peregrine's* even before Burton had been officially set to direct, and there's no way that this isn't good news. She's proven herself to be one of the most consistent and most versatile screenwriters around, having worked on *The Woman In Black*, *Kick-Ass*, *Stardust* and *Kingsman: The Secret Service*, not to mention giving the *X-Men* universe a shot in the arm with *First Class*. We're huge fans of hers, and

we're excited to see her return to a more fantastical sensibility.

The cast

Even those who downright hated Burton's *Dark Shadows* would have to concede that Eva Green's turn as its ageless witch was a joy, and like the choice of Burton for director, it's hard to believe that the list of options for *Miss Peregrine* went further than the star of *Penny Dreadful*.

Hugo's Asa Butterfield plays the questing Jacob, and was apparently Burton's first choice for the role. Meanwhile, Samuel L Jackson is on villain duty as the Baron, Judi Dench is the nervy

headmistress of another school, Allison Janney plays Jacob's therapist, and Chris O'Dowd his well-meaning but frazzled father. Kim Dickens and Rupert Everett also appear in mystery roles.

The Peculiar Children

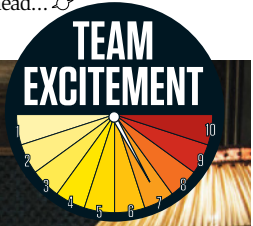
"Weird kids: It's something that I've dealt with and been interested in for a while," Burton told *EW* earlier this year. This has certainly never been in question, and *Miss Peregrine's* flock is full of unforgettable characters – if they get it right. There's Emma, who will float away if she's not wearing her weighted boots or securely tied down; Olive can shoot fire from her hands; Bronwyn has superhuman strength; Fiona can make plants grow with a touch of her hands; Enoch can raise the dead; Horace has visions of the future; Millard is invisible; and Hugh has such a strong connection to bees that he has a swarm of them living in his stomach. Oh, and we can't forget Claire, who has a second mouth with sharp little teeth on the back of head... ☹

Textbook Burton

EVA GREEN	✓
AWKWARD LONELY OUTSIDER	✓
PALE ETHEREAL GIRLS	✓
WEIRD GARDENING	✓
BRILLIANT OLD HOUSE	✓



The line-up of special children all have weird and wonderful abilities.



19 THE BFG

WORDS JONATHAN HATFULL

Director Steven Spielberg **Writer** Melissa Mathison **Cast** Mark Rylance, Ruby Barnhill, Jemaine Clement, Bill Hader, Penelope Wilton, Rebecca Hall **Released** 22 July

Synopsis The dream-manufacturing Big Friendly Giant takes a young orphan girl to the land of giants, the other inhabitants of which aren't as nice; in fact they steal and eat children...

A LIVE-ACTION VERSION OF ROALD DAHL'S CHILDREN'S CLASSIC, THE BFG, HAS BEEN IN THE WORKS SINCE THE NINETIES, AND it has taken the almighty power of Steven Spielberg to bring it to the big screen, with the great Mark Rylance stepping into the motion-capture suit to play the titular character.

The screenplay was written by the late, great Melissa Mathison, whose previous collaborations with Spielberg include *The Twilight Zone* movie and, most importantly, *ET: The Extraterrestrial*. The idea of Mathison adapting Dahl for Spielberg is pretty magical.

Newcomer Ruby Barnhill stars as Sophie, a young orphan who is spirited away by the mysterious, trumpet-wielding giant, and taken to Giant Country. She soon discovers that the Big Friendly Giant doesn't mean her any harm, but he's pretty much the only one in this dangerous place that doesn't. The rest of the giants are terrifying monsters with names like the Bloodbottler (Bill Hader) and the Fleshlumpeater (Jemaine Clement), and they steal and eat children.

For those of us who grew up on the novel and the animated series (never

forget how great David Jason's voice performance was), the idea of a big-budget live-action movie might be cause for some nervousness, although in these hands we can't help but get excited. It's Spielberg's first epic family movie since *The Adventures Of Tintin*, and after *War Horse*, *Lincoln* and *Bridge Of Spies* we have to believe that he's itching to deliver a bit of otherworldly wonder. He's also more than capable of that trademark Dahl darkness, and has assured fans it won't be watered down.

Then there's the casting of Rylance, who is apparently Spielberg's new muse (not only did he win an Oscar for his role in *Bridge Of Spies*, he's also just been cast in *Ready Player One*). There has been a lot of hype around his motion-capture performance, as producers have been throwing around phrases that sound a lot like, "never been done," and we can't wait to see Clement and Hader as horrible grotesque monsters.

With Penelope Wilton (*Shaun Of The Dead*) as the Queen and Rebecca Hall (*Iron Man 3*) as her maid Mary, the cast is really quite wonderful. It's just up to Spielberg to deliver the magic... ☺



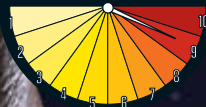
Sophie will be played by newcomer Ruby Barnhill.



Spielberg has claimed that the motion capture used in *The BFG* is "most ambitious".



TEAM
EXCITEMENT



The Giant Country Phrasebook

SNOZZCUMBER

Disgusting black and white giant cucumber thing. Better than eating kids, though.

FROBSCUTTLE

A green, fizzy drink that's a bit like vanilla and cream, and the bubbles go down, not up. Also leads directly to...

WHIZZPOPPING

Farting!

TROGGLEHUMPER

Terrible nightmares, worse than nightmares, even!

PHIZZWIZARDS

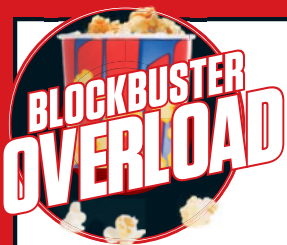
The opposite of trogglehumper. Beautiful, wonderful dreams that we all want.

WHOPPS-WHIFFLING

This is used to describe something that's absolutely crazy.

HUMAN BEANS

That's us.



BEAUTY IS THE BEAST

WE TALK TO THE INCENDIARY NICOLAS WINDING REFN ABOUT HIS LA FASHION HORROR, THE NEON DEMON

WORDS
JONATHAN HATFULL

20 NEON DEMON

Director Nicolas Winding Refn

Writers Nicolas Winding Refn, Mary Laws, Polly Stenham **Cast** Elle Fanning, Keanu Reeves, Christina Hendricks, Jena Malone, Abbey Lee **Released** 8 July **Synopsis** An aspiring young model moves to Los Angeles, where her youth and beauty marks her out as prey for a sinister group of beauty-obsessed women

NICOLAS WINDING REFN'S FILMS PROVOKE REACTIONS. THE DIRECTOR OF *PUSHER*, *DRIVE* AND *ONLY GOD FORGIVES* HAS ESTABLISHED HIMSELF

as modern cinema's premier purveyor of stylised violence, prompting acclaim and revulsion in equal measure. In 2013, the Cannes premiere of *Only God Forgives* was met with a savage critical reception far beyond the booing that's apparently de rigeur at the festival. Three years later, and Refn's back on the Croisette with his first horror film: *The Neon Demon*.

The phrase 'first horror film' is a bit misleading though, as anyone who has seen Refn's films will tell you that they are frequently horrific and heavily influenced by directors like Mario Bava and John Carpenter, so it's not a surprise to hear that he's finally delivering a scary movie. "I always wanted to make a horror film," he tells us, although when we ask if he's comfortable with it being promoted purely as a horror film, Refn's answer is a little tricky. "Well, I'm promoting it as a horror film, so obviously," he deadpans. There's a pause, and then... "But I can say that it's a horror film without horror."



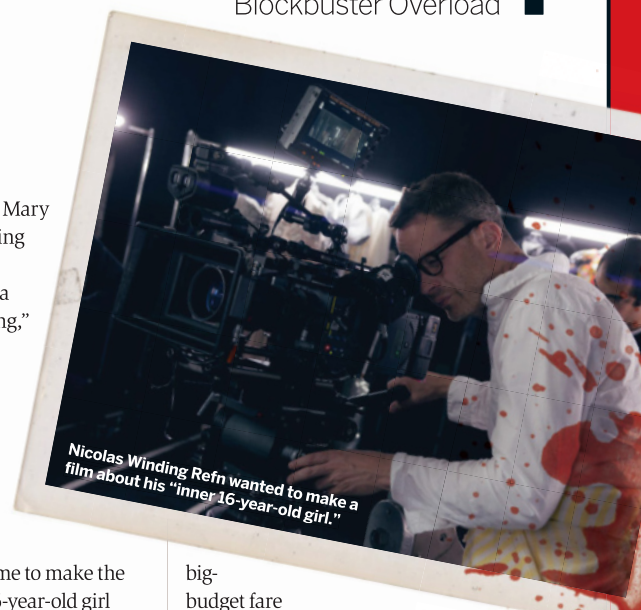
The Neon Demon is the culmination of several years of development as Refn tried to pin down the right horror movie to make. For a time it looked like it would be *I Walk With The Dead*, written with acclaimed British playwright Polly Stenham with Carey Mulligan reportedly set to re-team with her *Drive* director. However, things changed, and *The Neon Demon* got the go-ahead.

The film stars Elle Fanning as a young model who moves to Los Angeles. Once she's there, she discovers that the fashion world has a voracious desire for youth and beauty. While the story and setting might have changed, the core of a female-driven horror film remains. It's fair to describe the bulk of Refn's stories as masculine (with some brilliant female characters, it has to be said, such as Kristen Scott Thomas' monstrous mother in *Only God Forgives*). Refn worked with

Stenham and newcomer Mary Laws in crafting something more feminine.

"I just found [making a female story] very exciting," Refn tells us. "Especially when you make it into a teenage horror film. I think it's inevitable that you always have to go against expectations creatively. It's more fun in a way. But you know, I also felt it was time for me to make the movie about the inner 16-year-old girl that every man has inside of them, and I wanted to make a film about my inner 16-year-old girl."

In *The Neon Demon*, that inner 16-year-old girl is brought to life by Fanning. The rising star has delivered consistently excellent performances in



Nicolas Winding Refn wanted to make a film about his "inner 16-year-old girl."

I HAD THIS IDEA OF LOS ANGELES AS THE BACKGROUND, THIS CITY WHERE THIS YOUNG GIRL WOULD BECOME, BECAUSE THERE'S SOMETHING VERY SEDUCTIVE ABOUT LA

NICOLAS WINDING REFN



The Neon Demon is part horror, part fashion-industry cautionary tale.



big-budget fare like *Maleficent* and *Super 8*, as well as indies such as *Bad Land: Road To Fury*, *Twixt* and upcoming Neil Gaiman adaptation *How To Talk To Girls At Parties*, and Refn tells us that she wasn't just at the top of his list; she was the list.

"I basically had two options," explains Refn. "Either I was going to cast unknowns or it was going to be Elle Fanning. So while I was setting up our meeting, I was also casting unknown actresses, and there were some wonderful actresses in there. But in the end when I met Elle Fanning it was just like, 'You're it, would you like to play the role?' And she said 'Sure!' And a couple of weeks later we were shooting."

FANNING'S JESSE IS INEVITABLY DRAWN TO LOS ANGELES. REFN'S FASCINATION WITH THE CITY WAS MADE APPARENT IN THE SEDUCTIVE NEON NIGHTS OF DRIVE, but that wasn't the only factor. "It was first a practical thing because LA was the only place that my wife wanted to go to and live, so it had to be shot there," he tells us. "But I very much like Los Angeles. When I was designing the story in my mind, originally I had this idea of LA as the background in a way, this city where this young girl would come to, because there's something very seductive about Los Angeles. So with that it was more like the fairy-tale notion that I very much used on *Drive*, but this time the protagonist was a 16-year-old girl."

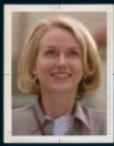
The dark side of LA isn't exactly unexplored territory, but it's usually Hollywood and the movie industry that reveals its dark underbelly. "I felt that part of the industry had been very exposed, and very well," Refn explains. "But I wasn't really interested in the acting world. What I was interested in was beauty, so I chose the fashion world. Even though I guess the fashion world is much more strong in New York or Paris, it always leads back to Los Angeles in one ➤



For Refn, this film is a horror film "without horror".

YOU'RE GOING TO BE A STAR!

Headshots from Hollywood hopefuls



BETTY ELMS (MULHOLLAND DRIVE)
Actress

I am an aspiring actress and I believe that my talent will shine through. I'm a helpful person and I love solving puzzles. I hope that my performance will make you say "This is the girl!"



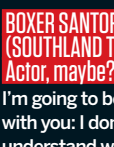
BARTON FINK (BARTON FINK)
Writer

I want my work to mean something. I've come out here from New York because I was told Jack Lipnick wanted that Barton Fink feeling, but I'm afraid I'm going to lose my head here in this hotel.



AGATHA (MAPS TO THE STARS)
Assistant

I'm from Jupiter, I have an online friendship with Carrie Fisher, and I'm a dedicated, focused assistant. I'm also hoping to reconnect with my family - it's like they don't want to be found.



BOXER SANTOROS (SOUTHLAND TALES)
Actor, maybe?

I'm going to be honest with you: I don't understand what's going on. Can we blame that on amnesia? All I know is I'm a pimp, and pimps don't commit suicide.



SARAH (STARRY EYES)
Actress

I know you must see millions of girls like me every day, but I believe that I am special, and I hope you can see that too. I'm willing to do whatever it takes to get this role; I will literally sell my soul!

way or another. All the money flows back there. It's the place that beams everything out again. So it became more like a *Wizard Of Oz* concept in a way."

That *Wizard Of Oz* concept meant that Refn wasn't too concerned about how the fashion industry would take being portrayed as bloodsucking monsters, but he tells us that he was determined to get the details right. "I wasn't making a documentary," he chuckles. "I chose the fashion world because I had great pleasure in doing a few campaigns, and I really was very intrigued by how everything looked and felt. And when it came to being accurate about specific things, one of the actresses that I chose for the film, Abbey Lee, was a supermodel, and so I would just ask her, 'Is this the right way or is this the wrong way, what kind of shoes would you wear, how would you hold your book?' All those things. Like a checklist," he chuckles. "Like going to the dentist."

With the exception of *Drive* star Christina Hendricks, the cast of *The Neon Demon* is made up of Refn newcomers:

namely Jena Malone, Keanu Reeves, Alessandro Nivola, Bella Heathcote and Jamie Clayton. However, the return of one key collaborator was never in question: composer Cliff Martinez. "Cliff is very much integrated in how I make films now," enthuses Refn. "He's involved very early in the process and everything that comes with that. He's there all the way to the mix. So he's a very important piece of the team that I surround myself with."

At the time of writing, *The Neon Demon* has yet to enjoy its Cannes premiere. If Refn is worried about a repeat of *Only God Forgives*' reception then he's not letting on. "Drive did the same thing," he demurs. "It was just not as loud. I guess what was great about *Only God Forgives* was that it was very much like Cliff Martinez said: 'Now you're the Sex Pistols of cinema.' That is always great."

"I find it peculiar that we spend so much time talking about how to define

good art and bad art, like Chinese food, but for me it's not about what's good or bad," he continues. "It's much more about what is interesting or how does it affect you and so forth. So everything has been very pleasant, but the reality is as long as your movies make money, they're going to allow you to make more movies the way you want to make them. I guess I was a little surprised by some of the more aggressive reviews, but there was something exciting about being the Sex Pistols of cinema. I mean, I made the movie exactly like always: how I want it," he concludes. "They can never take that away from me."

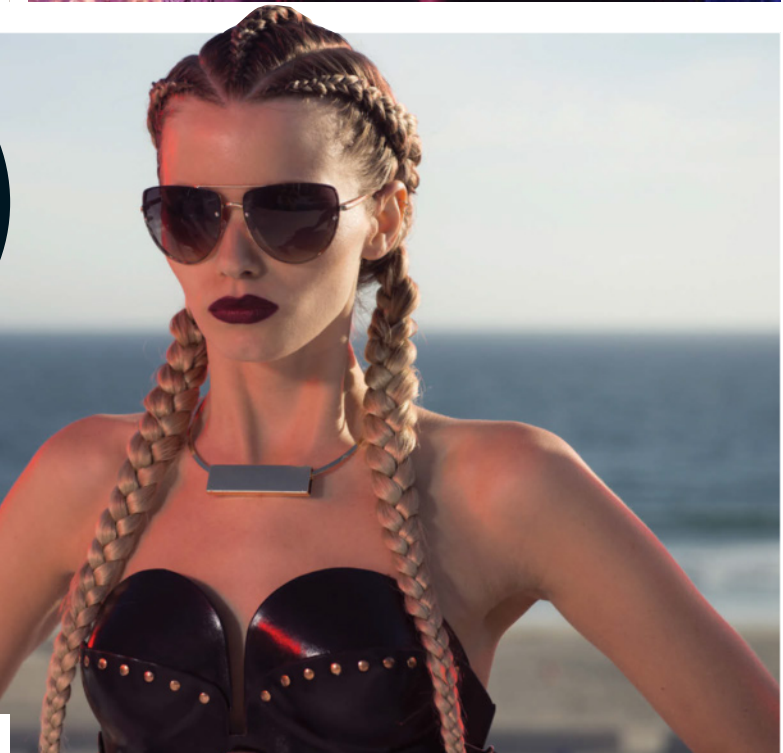
However, there is one thing that Cannes can enforce on Refn: making him watch his films with an audience. "I find it frightening!" he laughs. "I never do that. At Cannes they force you to do it, but I don't ever do it again. It's too painful! Terrifying." ☞



Elle Fanning was the only name on Refn's shortlist for the lead role.



After the mixed reaction to *Only God Forgives*, hopefully this will receive a kinder appraisal.





THE FORCE AWAKENS
AND CLASSIC SAGA
FIGURES IN STOCK

STAR WARS

BBC DOCTOR WHO



**11th Doctor
TARDIS
DIORAMA**
£269.99



**9th
Doctor
SERIES 1**
£179.99



**10th
Doctor
SERIES 4**
£179.99



**11th
Doctor
SERIES 7**
£169.99



**12th
Doctor
SERIES 8**
£169.99



**HOT PRE-ORDER
CLARA
OSWALD**
JENNA COLEMAN
SIGNATURE
EDITION
£209.99
LIMITED
EDITION
£179.99

MARVEL



BATMAN v SUPERMAN
DAWN OF JUSTICE

BATMAN
£239.99

SUPERMAN
£214.99

DEADPOOL

DEADPOOL
£229.99

**LOW STOCK
£CALL**

info@bigchiefstudios.co.uk www.bigchiefstudios.co.uk
0845 805 5777
The Reservation • 96 Bell Lane • Kitts Green
Birmingham • B33 0HX • UK



**BIG CHIEF
STUDIOS LTD.**
MONTHLY PAYMENT PLANS AVAILABLE
EXCLUSIVE INCENTIVES

SciFiNow

ENJOY MORE OF YOUR FAVOURITE SCI-FI

SUBSCRIBE & SAVE UP TO 40%*



*US Subscribers save up to 37% off the single issue price.

See more at: www.greatdigitalmags.com

MAGAZINE FOR LESS WHEN YOU SUBSCRIBE!

Every issue packed with...

- Breaking news on the biggest stories in geekdom
 - Behind-the-scenes access on your favourite shows and films
 - All the latest reviews
 - Interviews with the stars and creators of classic sci-fi
-

Why you should subscribe...

- Save up to 40% off the single issue price
- Immediate delivery to your device
- Never miss an issue
- Available across a wide range of digital devices



Subscribe today and take advantage of this great offer!

Download to your device now



BOLDLY

*50 YEARS OF BOLDLY GOING: **PART 2***

TREK

FROM THE NEXT GENERATION TO STAR TREK BEYOND, WE CONTINUE
OUR JOURNEY THROUGH THE INCREDIBLE HISTORY OF THE UNIVERSE
THAT GENE RODDENBERRY CREATED...

WORDS EDWARD GROSS

1987-88

STAR TREK: THE NEXT GENERATION BEGINS

Set 75 years after *The Original Series*, audiences are introduced to the Enterprise-D and its crew. Not a respected season, it feels more like a retread of the original, not helped by turmoil behind the scenes as Roddenberry and his lawyer oversee a revolving door of writer/producers. "It was like Vietnam," says producer Herb Wright. "You didn't want to get close to those writers because you knew they wouldn't be there very long."



THE TITLE OF STAR TREK: THE NEXT GENERATION REALLY DIDN'T LIE. TAKING PLACE WITH AN ALL-NEW CAST OF CHARACTERS, THEY

overcame a slow start to become just as iconic as their original counterparts. Today, the saga is still going strong, with *Star Trek Beyond* due out later this year and Bryan Fuller showrunning a new series in 2017. Here, we fill in the spaces in between...



1988-89

TNG SEASON THREE

The show truly starts to come into its own with the arrival of executive producer Michael Piller. "I didn't save *Star Trek*," he emphasises, "but I take a great pride in bringing a creative focus to the characters and doing as challenging material as I could help find."

1988-89

TNG SEASON TWO

Insanity still rages behind the scenes, though executive producer Rick Berman begins wielding more power. Highlights include 'A Matter Of Honor,' 'The Measure Of A Man' and 'Q-Who,' which introduced the Borg. Whoopi Goldberg begins a recurring role as Guinan.

1988-89

TNG SEASON FOUR

For the first time, elements of continuity are allowed. "We created a whole universe here, and we have a tendency to go onto the next new discovery, which is great," says Piller. "We're not serialised by any means, but we do like the idea of doing revisits."



1991-92

TNG SEASON FIVE

One highlight is the appearance of Leonard Nimoy as Ambassador Spock in 'Unification' as a tie-in to the feature film, *The Undiscovered Country*. "It was our feeling that if you're going to bring Spock out of retirement, it should be something of cosmic significance," notes Piller. "The unification of the Romulans and the Vulcans really struck me as the appropriate story to tell."

1992-93

TNG SEASON SIX

Highlights include James Doohan reprising the role of Scotty in 'Relics,' and Patrick Stewart's brilliant performance in the two-part 'Chains Of Command.'

1993

DS9 SEASON TWO

Still finding its footing, the series takes its first steps into multi-part storytelling, getting grittier and introducing the villainous Jam-Hadar. "For a lot of people it's not what *Star Trek* is," reflects Berman. "It wasn't like we said, 'Let's not create a show that has to do with being on a spaceship.' This show is definitely a little darker and there's a lot more conflict."



1993

DEEP SPACE NINE SEASON ONE

Created by Rick Berman and Michael Piller, this features Avery Brooks as Benjamin Sisko. "Sisko's job, in a way, is more important, or certainly more complicated, than Picard or Kirk's, because they're explorers and he's a builder," says executive producer Ira Steven Behr.



1993-94

TNG SEASON SEVEN

The TV series comes to a close with 'All Good Things,' which successfully bookends with the series premiere. "We knew we wanted it to be special, and the culmination of everything that makes *Star Trek* special," remembers producer and showrunner Brannon Braga.



1994

STAR TREK: GENERATIONS

The first *TNG* film brings together Captains Picard and Kirk, and the death of the latter. "I said the line, 'Kirk dies'. It just sort of hit me," notes co-writer Ron Moore. I had to sit down for a minute. There were tears in my eyes. "Wow, I just killed a childhood hero."



1994-95

DS9 SEASON THREE

In the season finale the seeds are planted for the next stage of the show's evolution. "During the third season we had maybe nine out of 26 shows that took place on the station," points out executive producer Ira Steven Behr. "Yet I still hear about ours being the show that has the setting of an airport lounge where you just wait around for things to happen."

1995

STAR TREK VOYAGER

Created by Berman, Piller and Jeri Taylor, the starship *Voyager* is stranded in the Delta Quadrant, and its crew begins the 75-year journey home. "This is what Roddenberry had to deal with back when he was trying to figure out what *Star Trek* was going to be," says Piller, "because the original Enterprise really was about being alone out there. It was about being in a ship in space facing unknown aliens. That is what *Voyager* started with."



1995-96

DS9 SEASON FOUR

Tensions rise between the Federation and Klingons, Michael Dorn's Worf shifts over to *DS9*, a Maquis traitor is discovered, and Odo realises that Gowron is a changeling. "Inserting Worf into their universe upped the tension level a little higher than it was before," says Dorn.



1995-96

VOYAGER SEASON TWO

The promise of a darker universe is undermined by storylines that bring a 'been there, done that' feeling. "*Voyager* should be the *X-Files* of *Star Trek*," concurs co-executive producer Braga. "[It] should be the strangest place we've ever seen."



1996

STAR TREK: FIRST CONTACT

The *TNG* crew is back with the Borg. Jonathan Frakes directs. "The Borg have had humanity or humanoid origins," poses production designer Herman Zimmerman. "They are scarier than something that tears you apart, because they *don't*."



1996-97

VOYAGER SEASON THREE

By the end of the year, the crew comes into direct contact with the Borg. Mulgrew says, "Year number one, we have to ask ourselves, 'Are we still breathing?' Year number two, not only are we still breathing, but it seems to me we're all on our feet, which is a good thing. Year number three became, 'Who are we?' ... You can't get from A to D without B and C."

1996-97

DS9 SEASON FIVE

While things got grimmer, there was the *Star Trek* 30th Anniversary tribute episode, 'Trials And Tribbleations'. "On *DS9* we had to suddenly fall in line and go, 'Okay, no one likes the shit we're peddling, but we'll do it anyway,'" states El Fadi. "Then with this episode, it was, like, 'You want us to do *Star Trek*? This is *Star Trek*. Old school, big as you like, tribbles all over the place.' I actually felt like I was doing the *Star Trek* I grew up with."

1997-98

DS9 SEASON SIX

Things kick off three months into the Dominion War and a six-episode arc. Characters behave in ways you could not have imagined, concluding with Dax's death. "The killing of Dax had been kind of a thing all season where we were hearing she was coming back for season seven and then she wasn't," says Behr. "We always assumed it would get resolved. It didn't."

1997-98

VOYAGER SEASON FOUR

In a nutshell the rise of the Borg, in particular Seven of Nine (Jeri Ryan), a former member of the collective who becomes a crew member. "Seven of Nine was an outgrowth of the more action-orientated *Voyager* that kicked in somewhere mid-third season," says writer/producer Joe Menosky. "When we came to a point where we had to have a spokesperson for the Borg, à la Locutus, we just decided to make it a female, someone cool and a new regular character."



1998-99

DS9 SEASON SEVEN

The final stage of the Dominion War and *DS9* as the series comes to an end. JH Hertzler, who plays General Martok, remembers, "The strength of *DS9* was building a family that people could see themselves in. The dynamic of a village where, with the characters you become familiar with, you watch them interact and deal with the problems that come into a community when they occur. Here, you just add the pressure of invasion and annihilation."



1998-99

VOYAGER SEASON FIVE

The storytelling begins to utilise the setting's darker potential, and the first of the show's two-hour storylines appears in 'Dark Frontier', which brings back the Borg Queen. Braga explains, "I wanted to make the Borg *Voyager*'s Klingons. I full-on embraced the idea that we were in Borg space and would be doing Borg stories."

1998

STAR TREK: INSURRECTION

The virtues of the Federation are put at stake in a battle for a veritable fountain of youth on an alien world in the third *TNG* film. "The description of the film as being too soft is legitimate," reflects returning director Frakes. "Much more like one of our episodes, as opposed to a film."

1999-2000

VOYAGER SEASON SIX

A move back to more standalone episodes and away from serialised elements that had become more prominent in previous years, although Ron Moore departed. "If he had remained," reflects Braga, "Ron might not have gone on to do *Battlestar Galactica*, which in my view represents what he wanted to do with *Star Trek*."

2002-03

ENTERPRISE SEASON TWO

"The second year had been successful in many ways in terms of introducing some stories and concepts," says Bakula, "But it just felt like the show needed to take a heavier, more serious turn."

2001-02

ENTERPRISE SEASON ONE

A prequel to *TOS* taking place on the first starship Enterprise and chronicling Earth's earliest days of interstellar travel. Created by Berman and Braga, it stars Scott Bakula as Captain Jonathan Archer.



2000-01

VOYAGER SEASON SEVEN

Voyager finally makes its way back home as the series comes to a close. "We did really good character stuff," says executive producer Kenneth Biller, "but it was also an adventure show and a slice of adventure in that universe."

2002

STAR TREK: NEMESIS

The final *TNG* film sees Picard and the crew of the Enterprise go up against a Romulan-created clone of the captain. Stuart Baird directs, John Logan writes and Tom Hardy co-stars. "A friend of mine said, 'The only thing about a franchise movie is that when you take the toys out of the toy box, you have to put them back in the same way. You can't mess anything up,'" recalls Logan, "Which is absolutely not what we were doing with *Nemesis*."

2003-04

ENTERPRISE SEASON THREE

A season-long story arc with 9/11 parallels is launched as Archer and the Enterprise attempt to stop the alien Xindi from destroying Earth, "The show was having problems in the ratings," remembers Berman. "We finally decided on doing something that *Star Trek* had never done before, which was to create a seasonal arc. It definitely helped."



2004-05

ENTERPRISE SEASON FOUR

For the final season, new showrunner Manny Coto gives the fans exactly what they want: multi-part storylines that tie in to and set up elements of *TOS*. "My idea was, 'Let's make this a genuine prequel,'" enthuses Coto. "And let's have fun. Let's do stories that we'll all really enjoy."

2013

STAR TREK INTO DARKNESS

The cast and Abrams return, with Benedict Cumberbatch as Khan. In many ways it's one of the darkest films, but as Pine points out, "No matter how dark things may get, at the end of the day the bridge [of the Enterprise] itself is the beacon of hope."



2016

STAR TREK BEYOND

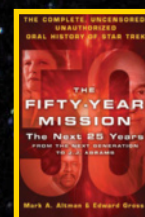
Abrams is replaced by *Furious 7*'s Justin Lin. Simon Pegg, who reprises the role of Scotty, also co-wrote the script. "The first two films were spent with us really getting to know each other and having an adventure which stayed in our solar system. We felt with this one, 'Let's get them out there and get onto that wagon train in space and start boldly going where no one has gone before.'"



2009

STAR TREK

An altered timeline sends the crew out on adventures that while reimagined, do not negate the original timeline. Directing is JJ Abrams, who offers, "It felt to me that if you were going to do a version of *Star Trek*, you would have to do it in such a way that it would bring it to life in a way that never had been done before... Kirk and Spock were the key; the heart of *Trek*. That's what we wanted to examine and explore."



To learn more about the history of *Star Trek*, pre-order *The Fifty-Year Mission: The Next 25 Years* by Edward Gross and Mark A. Altman, out 30 August, from Amazon.

INTERVIEW
Andrew Whitehurst

OF MAN

& MACHINES

INSIDE VFX

OSCAR-WINNING EFFECTS SUPERVISOR ANDREW WHITEHURST ON WHY YOU DON'T NEED A BIG BUDGET TO STAND OUT

WORDS NADIA ATTIA

WHEN *EX MACHINA* WON THIS YEAR'S ACADEMY AWARD FOR BEST VISUAL EFFECTS, IT CAME AS A SURPRISE, SINCE IT WAS UP against behemoths such as *Star Wars: The Force Awakens* and *Mad Max: Fury Road* – movies with strong legacies and even more notable budgets. But *Ex Machina*, a British indie with a modest \$15 million budget, had a trick up its alloy sleeve: bromance. That's how Mark Williams Ardington, Andrew Whitehurst's colleague from London-based VFX company Double Negative, described Whitehurst's relationship to director Alex Garland, and he attributed it as a key factor in the film's success.

When this is mentioned to Whitehurst, who studied fine art and filmmaking and has worked in the visual effects industry for 19 years, he simply laughs. "Um, well, I think it certainly helps when you see eye-to-eye with the director or DP [director of photography] or art department," he admits. "There are a huge number of interests that Alex and I have in common – comic-book artists like Mœbius for example [who did *Airtight Garage*, *Arzach* and *The Incal*], and Alex, Rob [Hardy, *Ex Machina*'s DP] and I are obsessed with Andrei Tarkovsky films, particularly *Stalker*. We're also interested in science and philosophy. On set, I think I probably spent more time arguing with

the director about qualia and theories of mind than actually discussing how we were going to shoot the film!"

Yet, as he indicated in his acceptance speech, Whitehurst is adamant that a film's real success lies in teamwork. "Those on-set exchanges are illustrative of the sense of collaboration we had and, ultimately, *Ex Machina* is a film about ideas – it's a philosophical film about the limits of our understanding of human consciousness more than anything else. And so those sorts of discussions were really important. I think the more people feel emotionally and intellectually engaged in a project, the more they'll want to contribute."

The VFX department contributes more to a film than you might think. "In pre-production," reveals Whitehurst, "I would be spending my time between the production offices, in meetings with the director, and time at the VFX facility getting the work going for anything we need to develop before the shoot begins."

Occasionally, his input at script stage might actually influence the final film that we see on screen. "Sometimes, somebody writes something and you go, 'If you want that done it's going to take a year and half and this much money that you haven't got – you're going to have to re-think that.' And sometimes you just pitch an idea and they might go for it."

But his role in the filmmaking process doesn't stop there. "During the shoot, I'll be on set all day every day to make sure everything's going okay, that we're getting all the references we need, sorting any issues out. Whether it's location or on set or on a sound stage, I'll be there.

"Often there are things that crop up where a small amount of visual effects will solve a big problem," he continues. "Then in post-production I spend most of my time at the VFX facility working with the artists, producing the shots and some time with the editor and director."

In the past, Whitehurst's input on a project has gone beyond the job description. "Some directors invite you into the edit to watch scenes with no VFX in at all just because you're a fresh pair of eyes – for the same reason I sometimes get played bits of music. Conversely, other directors don't want any input at all and just lock themselves away in the edit and issue instructions from there. Personally, I prefer the former."

Whitehurst, who has worked on films like *Skyfall*, *Scott Pilgrim Vs The* ➤



Ex Machina surprised many when it won the Best Visual Effects Oscar.

INTERVIEW

Andrew Whitehurst

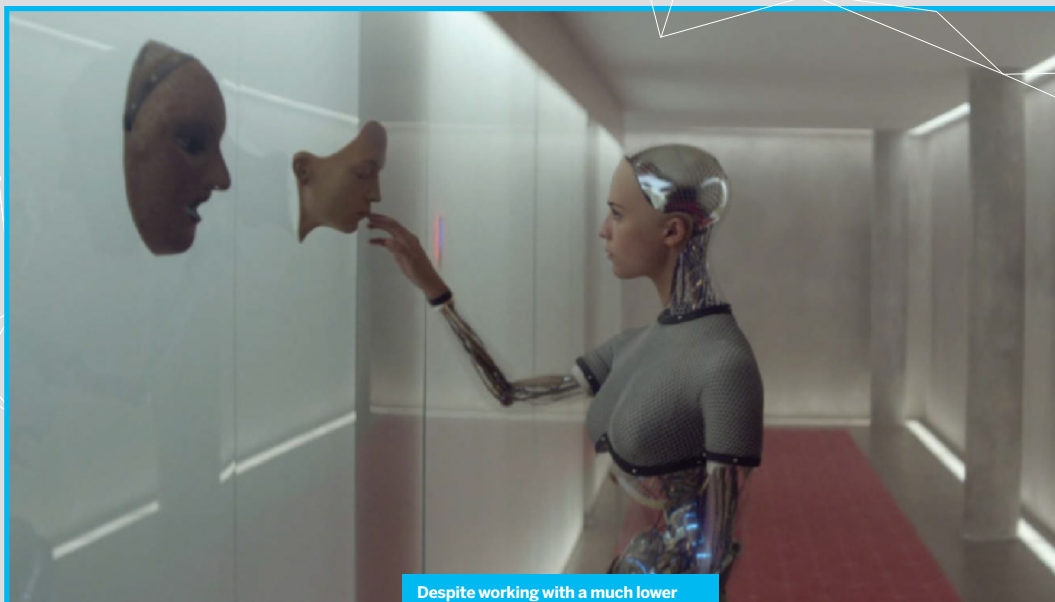
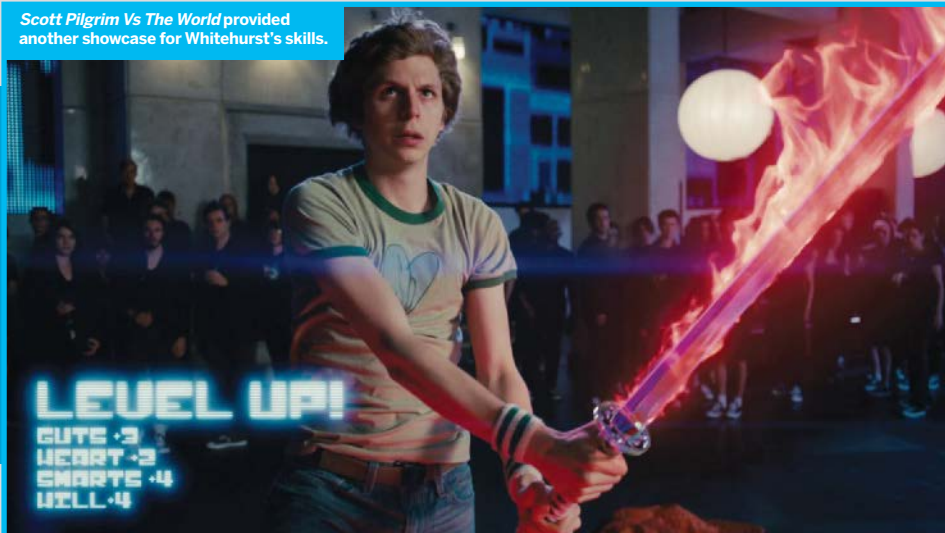
➤ *World* and *Harry Potter And The Order Of The Phoenix*, is the bridge between the director and the VFX team, making his bond with the director hugely important. “You need to have a common understanding of what’s desired in the final shot,” he says, “and I need to be confident when giving feedback to the VFX artists that what I’m saying is what the director and producers would agree with, because they can’t be there all the time, and have to rely on us to deliver what they want.”

OF ALL THE FILMS HE’S WORKED ON, IT BECOMES CLEAR THAT WHITEHURST IS MOST PROUD OF *EX MACHINA*, AND PRACTICALLY GLOWS AS HE SPEAKS OF it. “Even though I’ve seen it about seven times in the edit and then probably seven more times in its finished state, I still think it’s a great film! And that was an incredibly collaborative project to work on, because that’s the atmosphere Alex wants to encourage. Everybody was just chucking ideas out and discussing what we’re able to do – when your budget’s very limited you need to have that deep level of collaboration so you’re not wasting anyone’s time and doing things in the most efficient way.”

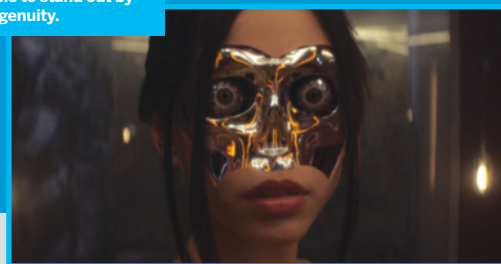
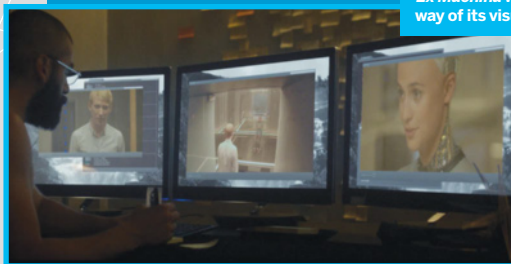
Garland was perhaps more surprised than anyone that his relatively small British film took on the Goliaths of Hollywood on their home turf and walked away with a golden statue. “I can’t use his exact words in this publication,”

“LOWER-BUDGET FILMS ARE ABLE TO EXPLOIT VFX, AND THOSE FILMS ARE OFTEN MORE INTERESTING”
ANDREW WHITEHURST

Scott Pilgrim Vs The World provided another showcase for Whitehurst’s skills.



Despite working with a much lower budget than most big blockbusters, *Ex Machina* was able to stand out by way of its visual ingenuity.



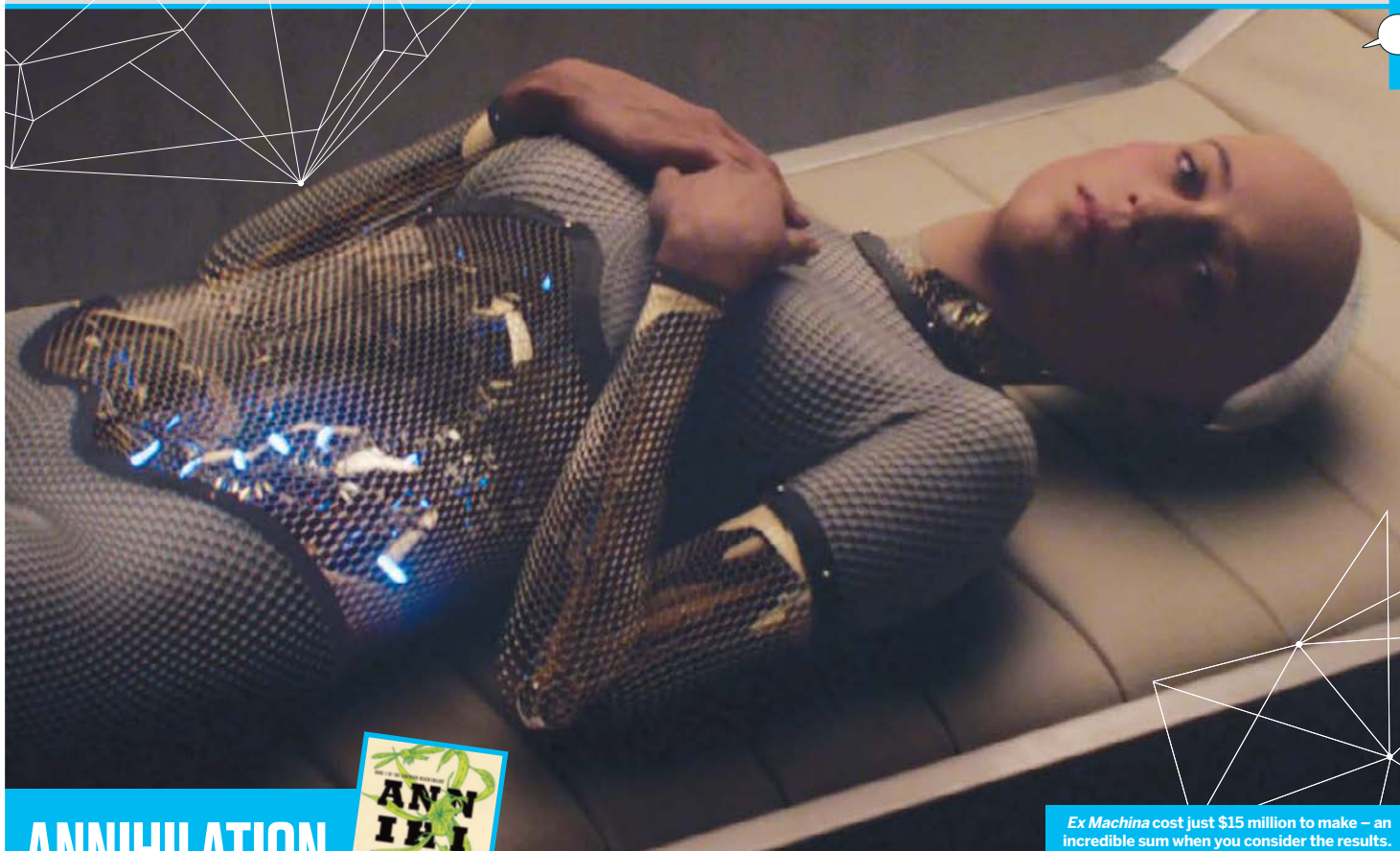
says Whitehurst with a knowing smile, “Alex is not someone who is prone to giddiness, but he was almost giddy when it was announced, he was so happy for everyone.” *Ex Machina*’s win amid an interesting spread of nominees is an indication that the predominantly white, middle-aged voters of the Academy are finally getting up to speed with audience tastes for the unusual and cerebral.

“I think *Ex Machina* was new and bit different,” Whitehurst agrees. “It was actually a really interesting year for the VFX category because *The Revenant* is a film with a lot of VFX work in it, but it’s not blockbustery; *The Martian* is elegant and beautifully done, but not really blockbustery; and *Mad Max: Fury Road* is a crazy, feminist, pop-art road

movie – so the only nominee that was standard blockbuster material was *Star Wars*. It probably split the vote. I think over recent years there’s been a lot of films nominated for VFX because they had the most VFX,” he continues, “so the film with the biggest VFX budget would win. But now, lower-budget films are able to exploit VFX and those films are often more interesting than summer blockbusters. I think that’s appealing to people – films where the visual effects are used in a supportive role to help tell the story rather than as something that’s used to punch the audience in the face.”

Despite the continuing box-office domination of films where punches are thrown and things get blown up, it does seem that the wind of public affection for CGI has shifted slightly. “Five years ago there’s no way we would have been able to make *Ex Machina* for the money without CGI – it’s everywhere, not just in the big blockbusters and Marvel films,” Whitehurst notes. “But I do think that when people complain about CGI ruining cinema, the only CGI they notice is badly conceived CGI.”

The magic that visual effects and CGI bring isn’t in dispute, but it can allow directors to become lazy – ie, ‘we’ll just fix that in post’ – while offering new opportunities. “The problem with CGI is that it allows you to do anything and defer any decision until post-production,” admits Whitehurst, “so it indulges



ANNIHILATION IS COMING

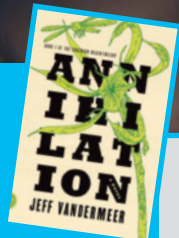
Inside Alex Garland's adaptation of Jeff VanderMeer's weird fiction classic

Continuing Whitehurst and pal Alex Garland's trend of championing non-mainstream stories, the bromance continues on their latest film together, *Annihilation*. "It's an adaptation of a book by Jeff VanderMeer," Whitehurst tells us. "Alex's pitch is that it's 'from suburbia to psychedelia.' Essentially there's an area in the States that's been sealed off, and a group of scientists go in to see what's going on, because people have gone in and never come out. It's a cross between *Stalker*, *The Thing* and maybe *Apocalypse Now* – an awesome combo!"

The cast includes the likes of Natalie Portman, Gina Rodriguez, Tessa Thompson, Jennifer Jason Leigh and Oscar Isaac. At the time of our interview Whitehurst is in pre-production before a May shoot, busy sketching ideas in his notebook. "When we're designing certain sequences I find it helps me think through it if I draw it, even if the drawings aren't very good," he explains. "We storyboard chunks of the film, talk through the sequences, draw plans of the area, and talk about what camera angles we're going to try and do, because, when you're working with a low budget, the shooting period is very short, so you have to be very efficient with your time."

"We're also designing elements of the film so that the art department can build them. We can then show concept art to the actors and build bucks – simple puppet versions of what we might need – so that they have something physical to interact with on set."

If the standard of work coming out of their partnership continues then we should expect great things from *Annihilation*. "It's almost exactly the same team as *Ex Machina* working on it," Whitehurst grins. "We're putting the band back together!"



Ex Machina cost just \$15 million to make – an incredible sum when you consider the results.

directors who don't have a definite vision or who change their mind a lot, and you end up with a really messy film. So yeah, CGI might encourage directors to become lazy and indecisive, but conversely it also allows them to be much more creative and offers tremendous possibilities. With great power comes great responsibility!"

WHEN ASKED FOR EXAMPLES OF FILMS HE THINKS PERFECTLY INCORPORATED CGI, WHITEHURST IS QUICK TO CITE JURASSIC PARK, but has to pause and think of a recent example. "I love the aesthetic of *Mad Max: Fury Road* and what that film made me feel – that's actually the main thing I look for in any department's work on a film; what it makes me feel. I don't care what camera they used to shoot it, what matters is if I find the images beautiful and if they serve the story. I don't fetishise tech for its own sake."

Yet it's tech that's exciting filmmakers and consumers alike with the availability of VR headsets, a development that might impact the VFX industry and cinema as a whole. "When people go to the cinema they want to be taken on a ride, and get an experience as much as being told a story," says Whitehurst. "I think a lot of that comes from the huge open-world videogames people are playing, and we expect that kind of thing in films now. VR is incredibly fascinating, but we don't

even really know what it is yet, or if it's actually much good for telling stories in the way that books, theatre and cinema are. The first time I put on an Oculus Rift headset I thought it was amazing – it transports you somewhere else, even if it isn't very photographic. I don't think VR will replace cinema; it's its own art form," he concludes.

It's thanks to advances in technology and CGI that sci-fi and fantasy genres in particular – on the big and small screen – are more popular than ever, something that Whitehurst acknowledges. "Even if you have quarter of a billion dollars to spend on your movie and spend tons on sets, you'll still want to make them bigger, because a large part of fantasy and sci-fi is world-building – so VFX is absolutely the way to do it. In fact, it's *always* been the way to do it."

"Just look at *Metropolis* with its miniatures, matt paintings, Schüfftan process, composites and all the rest of it. I think with CG generally we're able to do more every year because the tools get smarter, faster and better which drives costs down, so now you're seeing more CGI on TV, for example. It's enabling non-mainstream stories that have a lot of visual scope to be told. It's the thing that excites me most."



Ex Machina is available to buy on DVD and Blu-ray now.



MUST-SEE TV

The Living And The Dead

A MOST HAUNTED MAN

FROM THE CO-CREATOR OF LIFE ON MARS, THE LIVING AND THE DEAD IS A VERY ENGLISH GHOST STORY. WE TALK TO STAR CHARLOTTE SPENCER AND DIRECTOR ALICE TROUGHTON ABOUT EERIE HOUSES, STRONG WOMEN AND COLIN MORGAN

WORDS JONATHAN HATFULL

THE LIVING AND THE DEAD

A Most Haunted Man

EVERYBODY LOVES A GOOD GHOST STORY. IT'S AN ENGLISH TRADITION, AFTER ALL, TO ENJOY A BONE-CHILLING TALE OF THE SUPERNATURAL AT CHRISTMAS. AND

while *The Living And The Dead*, the new BBC series from *Life On Mars* co-creator Ashley Pharoah, starts at the beginning of the summer, it's deeply rooted in the legacy of MR James' chilling tales and English folk horror that will make your blood run cold.

"It was never intended to be Gothic horror," explains director Alice Troughton, who shot the first three episodes of the six-part series. "It was more a quality of what Robert MacFarlane would call *The Eerie*, which is something that's kind of a quintessentially English drama in the vein of MR James' ghost stories. And I don't think of MR James as Gothic – he's not like Sheridan LaFanu or those writers – it was much more about the eeriness of the countryside and

the surroundings and ghosts emerging from organic places. In current times, Ben Wheatley has done something really brilliant in that kind of thing in *A Field In England*, and that was very much an inspiration for us."

We were only moments into watching the first episode (don't worry, no spoilers here!) before we got that chill. "It's really an atmosphere isn't it, rather than a genre?" enthuses Troughton. "I thought of *The Innocents* and *The Orphanage* and that sort of exquisite pain you feel when you're hurting for somebody. If we've even managed to achieve a fifth of that, that would be nice. I would say that there's an Englishness to it that takes it into that haunted quality. Everything is haunted in it, isn't it?"

Indeed it is, starting with the land itself. It's 1894, and Nathan Appleby (Colin Morgan) is returning to his mother's Somerset country estate, joined by his wife Charlotte (Charlotte Spencer). When his mother dies, Nathan decides not to sell the land, instead moving into the house with Charlotte and keeping the locals working on the farmland. But there's something not quite right lurking underneath the sun-kissed fields and well-appointed manor houses, and Nathan will be forced to confront his past if he's going to survive.

"It's a haunted man coming to a haunted land and the results of that," Troughton tells us. "Ashley's starting point was Thomas Hardy with ghosts." That blend of historical drama and horror



The England shown here is superstitious and god-fearing.

MUST-SEE TV

The Living And The Dead

➤ immediately caught the eye of Spencer, who has been garnering rave reviews for her performances in Jack Thorne's brilliant teen drama *Glue* and fiendishly addictive cop show *Line Of Duty*.

"I saw the script, loved it and was like, 'Please, please put me in this!'" she enthuses. "It was always a dream to be in a period drama, and the character herself is just amazing, so I really wanted to be involved. I love a strong female character! That was definitely part of the pull. She gets stronger as it goes on, she's very well written."

THE RELATIONSHIP BETWEEN NATHAN AND CHARLOTTE IS AS VITAL TO THE LIVING AND THE DEAD AS ITS CHILLS ARE. WHILE HE OBVIOUSLY HAS A LOT OF baggage, she is with him every step of the way, and not simply as a prop for moral support. "I think she's a very honest person and she's not very good at hiding her feelings!" laughs Spencer. "She's shy, and she's got that Victorian stiff upper lip and everything, but she's a very honest person, and I really loved that about her. She doesn't want to upset the villagers; she's trying to help them."

Casting was crucial to get this pairing right, and Troughton is quite rightly thrilled with the combination of Morgan and Spencer. "They made real sense as a couple, and again that was one of Ashley Pharoah's starting points: a couple in a happy marriage," she tells us. "And I think you see that really clearly, they are happily married when they get there, and what happens when that marriage becomes haunted. There's a catalyst when Nathan comes back to that land, because Nathan is a haunted man. He isn't Charlotte, who is his optimistic, passionate, brilliant and ultimately supportive and driving wife. He's somebody who always brings his share of ghosts to the table."

Morgan has been making quite the impact recently, with a striking turn as the driven protector of a group of androids in *Humans* and a role as an ambitious young detective in *The Fall*. However, genre fans will tell you that he's been impressing for a long time now. "This is my third time working with Colin," says Troughton. "I did a *Doctor Who* episode called 'Midnight', that was me and Russell T Davies casting him in that, and from that he did *Merlin*, and I did quite a lot of *Merlin* with him. And so I know Col, he's a mate, and I think it was just a question of time when he would be back on our screens in quite a big role. *Merlin* was very much a young boy growing up, and I think this is Colin's lead adult role. He's just

simply incredibly charismatic, charming, beautiful and haunted, and I think that really applies here.

"So then it was a fairly extensive search to find somebody who would play opposite him," she continues. "I had seen *Glue*, and thought that Charlotte had that old-school film quality. These are film actors, I think, in the quality of the acting, and also their beauty. We're sort of tearing the wings off a butterfly during our series; I can't give you any spoilers! We did a chemistry read, and there was just something there. There is something about Nathan that is hard to get out. There is a secret locked away, there's a pain locked away. And you can see what Charlotte Spencer brings to the role makes sense to him as a partner, because she can release it."

In addition to the chemistry read, Spencer tells us that she and Morgan were actually given time to work on their relationship before the cameras rolled. "We had some rehearsals together – it was great," she remembers. "You very rarely get that, so it really helps. Especially if you're playing husband and wife and you're meant to be together for so many years. So yep, 'Best get to know you first!' Colin's fantastic to work with, and I love him dearly. He's honestly such a gentleman, and he puts up with me being a bit loud! It was a great combination, he calmed my fire."



Merlin star Colin Morgan takes the lead as Nathan Appleby.



Ghosts, demons and poltergeists abound in *The Living And The Dead*.



NATHAN IS A HAUNTED MAN... HE BRINGS HIS FAIR SHARE OF GHOSTS TO THE TABLE
ALICE TROUGHTON

HAUNTED BRITAIN

Somerset is haunted in *The Living And The Dead*, and it's part of a rich tradition of British horror making the most of its locations...

WATFORD VILLAGE OF THE DAMNED

1 The village of Midwich was created in Letchmore Heath, near Watford. Look out for groups of children with platinum hair, terrifying eyes and the ability to read your thoughts. You'd be better to stay away from them, actually.

NORFOLK OH, WHISTLE AND I'LL COME TO YOU, MY LAD

2 MR James' classic mournful story is set on the Norfolk coast, where an old academic, Professor Parkin, finds an old whistle on the beach and unleashes something terrifying.

SUFFOLK WITCHFINDER GENERAL

3 Michael Reeves' sensational horror finds Vincent Price's witch-hunter scouring the English countryside, with the power of God and a corrupt church on his side.

YORKSHIRE AN AMERICAN WEREWOLF IN LONDON

4 Keep off the moors, lads. Stick to the road. If you don't, the local werewolf will stalk you and rip you to shreds, and you'll take your carnivorous lunar activities to London.

OXFORDSHIRE THE BLOOD ON SATAN'S CLAW

5 One of the very best that English rural horror has to offer, this grisly tale finds a small community being overrun with evil. Watch out for ladies with strong eyebrows and patches of fur.

SCOTTISH ISLANDS THE WICKER MAN

6 When virginal Puritan Sergeant Howie arrives in the remote Summerisle, he finds some strange practices that are decidedly ungodly, including fornication, maypole dancing and burning people.

SURREY A FIELD IN ENGLAND

7 The secrets of the earth are rich and dangerous, as we discover in Ben Wheatley's mind-bending horror, which finds Reece Shearsmith getting used by Michael Smiley's magician, while everyone else trips balls on mushrooms.

WHITBY/SCARBOROUGH THE WOMAN IN BLACK

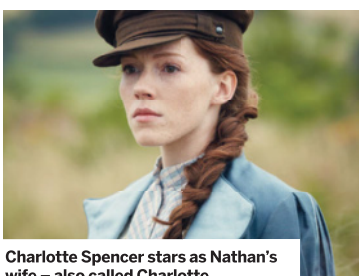
8 Arthur Kipps heads up to... somewhere on the English north-east coast in Susan Hill's classic horror novel, and finds some deep dark secrets sunk beneath Eel Marsh House.

HERTFORDSHIRE THE DEVIL RIDES OUT

9 You don't get more quintessentially British than your black-magic coven making a genteel soiree as a sinister gathering. Christopher Lee's heroic Richieu and friends take refuge in their country pile.

DEVON THE SHOUT

10 John Hurt is a reclusive sound designer living in Devon with his wife in this underseen and underrated horror, and his life is turned upside down when Alan Bates arrives, boasting of an Aboriginal 'terror shout' that can kill.



Charlotte Spencer stars as Nathan's wife – also called Charlotte.

NATHAN AND CHARLOTTE TRY TO MAKE SURE THINGS STAY THE SAME AT THE FARM, WHILE INTRODUCING NEW TECHNOLOGY AS THE INDUSTRIAL

revolution dawns. Some of these innovations go down better than others, but the workforce is only part of their problems. It's a beautifully atmospheric show, especially when the land begins to yield its ghostly secrets.

"The eerie was something we worked on in development," says Troughton. "It's a connection with the land and stories being generated from the land. That land is Somerset, Ashley is from Bath, and it's very, very close to his heart. The A46, which is the old Roman road, is the road that Ashley and I were going up and down on to see each other, and you don't have to be in a Rosemary Sutcliffe novel to know that you've got those ancient feet walking those paths before and after you. And that sense of responsibility and culture was something very important to us."

While the land itself was obviously essential, finding the right house was also absolutely key to creating the proper

atmosphere for a good ghost story. "Yeah, it's crucial," agrees Troughton. "I had the most amazing designer called Pat Campbell, who had literally just come off *Wolf Hall*, and I think she had seen most of the houses in the country! We ended up in Horton Court; we didn't want to build a studio set. It was tempting, *The Orphanage* completely built their set, which gives you a lot of liberty that shooting on location doesn't. Horton is a National Trust property that hasn't been open to the public for about ten years, so it had that kind of air of neglect and overgrown-ness, the magnolia blossom falling onto the ground and huge, beautiful camellias that were overripe and nobody looking after them. And literally in all of the windowsills: beautiful butterflies trapped in cobwebs. There you go, there's your Gothic!" she laughs. "It kind of offered itself up like that! Oh, I think we might have found our location! So it was great."

For Spencer, shooting on location helped her to not only find her character, but to get a little bit creeped out. "Yeah, exactly. If you're cold, you're cold!"

she laughs. "There's no heating in that house, so it just chucks you back into the Victorian era, and it was just pitch black out there in the fields at night. So it was really quite spooky! That uneasiness, and if anyone's been on their own in an old house you just naturally get that 'Oh my god, what's that?' kind of feeling."

That feeling will definitely translate to the viewer, but we do have to warn you: don't expect a simple ghost story. After all, this comes from the creators of *Life On Mars* and *Ashes To Ashes*. "Yeah! It gets really good, I have to say!" exclaims Spencer. "We only had the first three episodes so, especially with Ashley, I knew there would be some kind of twist to it. And then we had two weeks off while they were writing the last three episodes, and just like [shocked noise] at the end! The end! I can't even! You're going to be shocked! I was shocked! It's got so many twists and turns. If you watch it, I promise you won't be disappointed!"

The Living And The Dead will start at the end of June on BBC One.

Special offer for readers in **North America**



5 issues FREE

When you subscribe*

“The essential guide to new and classic science fiction, fantasy and horror”



Order hotline **+44 (0)1795 414619**
Online at **www.imaginesubs.co.uk/sci**

***Terms and conditions** This is a US subscription offer. You will actually be charged £65 sterling for an annual subscription. This is equivalent to \$97 at the time of writing, exchange rate may vary. 5 free issues refers to the USA newsstand price of \$11.99 for 13 issues being \$155.87, compared with \$97 for a subscription. Your subscription starts from the next available issue and will run for 13 issues. This offer expires 30 September 2016.

Quote
USA
for this
exclusive
offer!

SciFiNow Reviews

Our thoughts on the pick
of the entertainment
releases out this month

DIVIDED WE FALL

74

CAPTAIN AMERICA: CIVIL WAR

"THOUGHTFUL, PASSIONATE
AND EMOTIONAL"

SciFiNow
LATEST
REVIEWS
ONLINE
SCIFINOW.CO.UK

Read all the latest reviews
visit www.scifinow.co.uk

CINEMA Add your thoughts regarding the latest
blockbuster theatrical releases on the SciFiNow website.
DVD AND BLU-RAY Discover our opinions on the latest
film and television releases and add your own comments.
TOP 10s Read our lists relating to our favourite genre
shows, and give your thoughts on whether we were right

AWARD EXPLAINED THE 'MUST SEE NOW' AWARD GOES
TO REVIEWS THAT SCORE EIGHT OR MORE...

SciFiNow
Must
see now!

TRIVIA THE SCENE OF ANT-MAN BEING SHOT FROM ONE OF HAWKEYE'S ARROWS WAS TAKEN FROM *THE AVENGERS* #223.

74 CINEMA

Theatrical releases

- 74 Captain America:
Civil War
- 75 When Marnie
Was There
- 75 Gods Of Egypt
- 76 Evolution
- 76 Friend Request
- 77 Alice Through The
Looking Glass

78 HOME/FILM

Films on DVD, Blu-ray and more

- 78 Kill Command
- 78 The Call-Up
- 79 Journey To
The Shore
- 79 Goosebumps
- 79 Penda's Fen

80 HOME/TV

TV shows on DVD, Blu-ray and more

- 80 Childhood's End
- 80 The Aliens
- 81 Heroes Reborn
- 81 The Shannara
Chronicles

FILM INFO

Released

Out now

Certificate

12A

Directors

Anthony Russo, Joe Russo

Screenwriters

Christopher Markus,
Stephen McFeely

Cast

Chris Evans, Robert
Downey Jr, Scarlett
Johansson, Sebastian
Stan, Anthony Mackie,
Daniel Brühl

Distributor

Walt Disney Studios

Running Time

146 mins



CAPTAIN AMERICA: CIVIL WAR

Good things
come in threes



USA! USA!

The most patriotic comic-book superheroes



Americommando

Tex Thompson is all about two things: having adventures and kicking the shit out of Nazi scum.

Yankee Poodle

Not only is she a patriotic dog, she can shoot electromagnetic stars out of her right hand and stripes out of her left.

Lady Liberty

She cosplays as the Statue of Liberty and is part of a superhero squad called the Force Of July. It doesn't get more patriotic than that.

General Glory

With his stars, stripes and eagles costume, General Glory is a superhero we all secretly want to see on the big screen.

Uncle Sam

You could be human/eagle hybrid and the President of the US, and you still wouldn't be as patriotic as this guy.

The pressure on *Captain America: Civil War* lessened a little when it turned out that its main competition, *Batman V Superman: Dawn Of Justice*, really wasn't that great. If Marvel was at all worried, then it needn't have been.

It's strange that a *Captain America* sequel would feel bigger than an *Avengers* one, but it really does. Before our heroes were uniting to take down a common enemy, this time they are dividing to take down each other, and everything is a lot more dramatic because of it.

From a technical viewpoint, the MCU has always been above par when it comes to action. That has never been in question; the best Iron Man, Thor and Captain America have got to give always comes in the form of a boss battle of epic proportions. Marvel Studios is used to taking a swing and aiming for the stars.

But things feel a little different in *Civil War*. Suddenly, the action is brighter, cleverer and far more entertaining. There's a lot more fighting

than there usually is, but it's not overloaded or repetitive. It's just insanely fun. Whether it's a high-speed chase, hand-to-hand combat or a citywide battle, everything this throws at us, fight-wise, is magnificent.

It's difficult to pick out the cause of the action sequences' sudden rise in quality, but it could be to do with being bombarded with characters we're unfamiliar with, namely T'Challa (Chadwick Boseman), aka the Black Panther; Daniel Brühl's villainous Helmut Zemo and Peter Parker (Tom Holland), who happens to go by the moniker of Spider-Man.

Obviously, everyone knows who Parker is, but this shiny, younger version appears to breathe quite a lot of new life into the MCU. Marvel's next phase – which will introduce characters like Doctor Strange and Captain Marvel to the movie-going audience – feels more within reach than it has ever been.

The inclusion of T'Challa also goes a long way towards keeping things fresh and unpredictable. Boseman himself is intriguing and charismatic in the role, and he quickly proves to be a complex and fantastic subject for a Marvel blockbuster.

With all the extra characters that have been brought in from every corner of the MCU, *Civil War* often relies heavily on gimmicks, but that's not necessarily a bad thing. It's easy to get fed up of the in-world

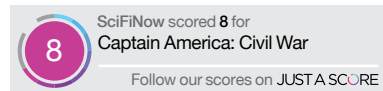
references and Easter eggs, but it's easier still to get caught up in a whirlwind of excitement at the sheer magnitude of the world that has been created here.

The film's tone and themes feel a bit darker and more grown-up than usual, but the reaction it provokes is still one of giddy, childlike joy. The combination of the Russos' eye for style and scenes of an epic nature and writers Christopher Markus and Stephen McFeely's stunning script – character development, superhero quips and all – has resulted in something wonderful.

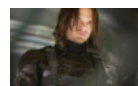
It's big, flashy and extremely loud, but it's also thoughtful, passionate and quite emotional in places. It doesn't hold back at all. It knows the story it wants to tell, and it tells it wonderfully with characters you can understand and stand united behind.

Captain America: Civil War may not quite represent the best of what the MCU has to offer, but it's definitely up there.

Poppy-Jay Palmer



OR STAY IN AND WATCH...



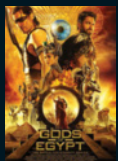
**Captain America:
The Winter Soldier**
Politics, angst, ass-kicking and more make this a must-see.





GODS OF EGYPT Gods and monsters

Details 12A // 127 mins // 17 June **Director** Alex Proyas **Screenwriters** Matt Sazama, Burk Sharpless **Cast** Nikolaj Coster-Waldau, Gerard Butler, Brenton Thwaites, Elodie Yung, Chadwick Boseman **Distributor** Entertainment One



Gods Of Egypt arrives in the UK under a cloud, having been correctly raked over the coals for casting Caucasian actors as

Egyptians and fizzling at the US box office, but is there a good film beneath it all? Well, not really.

In this Ancient Egypt, humanity lives under the rule of the Gods, beautiful nine-foot-tall creatures with gold blood. Osiris (Bryan Brown) is about to crown his flighty son, Horus (Nikolaj Coster-Waldau), when his violent brother, Set (Gerard Butler), shows up, kills him, plucks out Horus' eyes and takes the crown for himself. Egypt is plunged into darkness, and it's up to plucky mortal thief Bek (Brenton Thwaites) to get Horus' eyes back and help him reclaim what's his.

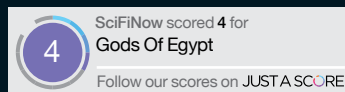
The first thing that strikes you about *Gods Of Egypt* is how good it looks. Alex Proyas (*The Crow*) has an incredible eye and he glories in the visual possibilities. There's also a love of swords-and-sandals fantasy, and the best bits of the film come from mad monsters charging at the screen: a giant space worm that a flaming Geoffrey Rush must battle from his space boat, giant fire-breathing battle-snakes piloted by assassins, giant flying beetles that

pull Gerard Butler's chariot across the sky. It's all ridiculous, and it's all great.

But this sense of Wachowski-esque freewheeling giddy invention doesn't extend to the actual storytelling. The gender roles are conventional as Bek fights to save his love (Courtney Eaton) and goddess of love Hathor (Elodie Yung) uses her seductive charms to survive, and the whitewashing is impossible to ignore. The dialogue is an odd blend of occasionally charming anachronisms and woefully clunky one-liners, and it's packed with po-faced exposition. Thwaites and Coster-Waldau fare best, and it's worth mentioning Rufus Sewell's slightly fretful evil architect.

Gods Of Egypt looks beautiful, and is not without its weird charms, but the stodginess weighs down its silliness and makes it drag when it should soar. All in all, it's a missed opportunity in many ways.

Jonathan Hatfull



OR STAY IN AND WATCH...



Jupiter Ascending
The Wachowskis' space opera is totally, gloriously bonkers, and much more fun than you might have heard.



WHEN MARNIE WAS THERE

Another magical story from Studio Ghibli

Details U // 103 mins // 10 June **Director** Hiromasa Yonebayashi **Screenwriters** Keiko Niwa, Masashi Ando, Hiromasa Yonebayashi **Cast** Hailee Steinfeld, Kiernan Shipka, John C Reilly, Geena Davis **Distributor** StudioCanal



Four years ago,

Hiromasa Yonebayashi cut his teeth and made his mark as the youngest director to helm a Studio Ghibli animation with his adaptation of Mary Norton's *The Borrowers*, *Arrietty*. His sophomore effort sees him take on another British novel in the form of Joan G Robinson's book of the same title, and it is just as charming and creative as his debut feature.

We meet young Anna (voiced by Hailee Steinfeld in the dubbed version) as she sits by the side of a busy playground sketching and thinking to herself about how she doesn't seem to fit in. She's a foster child searching for answers regarding her past, and when her guardian sends her off to Kushiro and away from the city for the summer, she delves into an imaginary world set in the past, where she meets a girl named Marnie, who offers her solace and friendship.

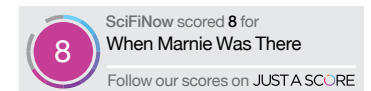
This coming-of-age tale deals with abandonment issues in a thoughtful way, allowing Anna to go through a multitude of emotions – including anger

and resentment – without ever passing judgement. The kind-hearted couple who Anna stays with in Kushiro show unconditional love, but are cheeky with it too. John C Reilly, who voices one of her guardians, brings real personality to his role as he jokes about and makes up stories to amuse Anna. There's a wacky and welcome sense of humour among the serious story.

Particularly pleasing is the way in which the relationship between Anna and Marnie is written. There's a deep poignancy in their interactions as they get acquainted. Marnie's physical appearance resembles Lewis Carroll's protagonist in *Alice In Wonderland*, which adds to the surreal and ghostly ambience that surrounds the two girls as they paddle through the water surrounding a grand mansion on their rowboat. Issues regarding the mistreatment of children are also sensitively addressed through the character of Marnie.

This perilous trail through the trickle-down effect of neglectful behaviour ends on a hopeful note, and is enchanting from start to finish.

Katherine McLaughlin



OR STAY IN AND WATCH...



Spirited Away
Oscar-winning animation from Ghibli about a young girl who disappears into a strange world.



SciFiNow
Must
see now!

EVOLUTION Blue planet nightmares

Details 15 // 81 mins // Out now **Director** Lucile Hadzihalilovic **Cast** Max Brebant, Roxane Duran, Julie-Marie Parmentier, Mathieu Goldfeld **Distributor** Metrodome

12 years after her debut feature *Innocence*, Lucile Hadzihalilovic has returned with a thematically similar but more deliberately strange experience. Beautiful, beguiling, shocking and quite extraordinary, *Evolution* is something special.

On an unnamed coastal island, young Nicolas lives with his mother (Julie-Marie Parmentier) by the sea in a community made up of boys his age, each of who has a mother figure looking after them. One day while swimming he sees the corpse of a young boy, but no one believes him.

Nicolas slowly begins to question his authority figure that gives him medicine and takes him for tests at a nearby medical facility. What do these women want?

The answers are (mostly) there if you're looking, but it's not so much about them as it is about how it plunges the viewer into this world so completely. Stunning underwater cinematography from Manuel Dacosse shows an incredible submerged world that is teeming with vibrant, almost alien life.



Meanwhile, Hadzihalilovic gives us the clues we need to navigate the plot, but anyone waiting for a grand revelation – or indeed, any exposition – won't get one. She shows us glimpses of the women's behaviour when the children are not alone, delivering sequences that will linger in your memory long after the film has finished.

Evolution leans close to horror, but placing it in one genre feels inaccurate. It's a difficult film to talk about without giving anything away, but we highly recommend that you see it, and do so on the biggest screen possible.

With exquisite cinematography, an incredible atmosphere, strong performances and a terrific blend of swirling influences as varied as HP Lovecraft, body horror and Kazuo Ishiguro, *Evolution* is a stunning cinematic experience that is both beautiful and utterly engaging, and will prompt further discussion and reward repeat viewing. It may have taken a decade for Hadzihalilovic to bring this strange tale to the screen, but this is a wonderful film that is absolutely worth the wait.

Jonathan Hatfull

SciFiNow scored **9** for *Evolution*
Follow our scores on JUST A SCORE

OR STAY IN AND WATCH

Innocence
Hadzihalilovic's debut is a beautifully shot tale of a mysterious girls' boarding school.

FRIEND REQUEST Unfollow

Details 15 // 92 mins // Out now **Director** Simon Verhoeven **Cast** Alycia Debnam-Carey, William Moseley, Brit Morgan, Connor Paolo **Distributor** Warner Bros



After Unfriended

impressed last year with its surprisingly inventive and gruesome social media slashing, we

hoped that *Friend Request* would follow in those footsteps. Sadly, although there are some fun jolts and shocks to be had, it struggles to find anything new to say.

Laura (Alycia Debnam-Carey) is a nice, popular psych sophomore who accepts a Facebook friend request from friendless goth outsider Marina (Liesl Ahlers). However, Marina comes on way too strong, and Laura decides to unfriend her after an ugly confrontation. When Marina kills herself, Laura feels terrible, but it's about to get worse.

There are one or two sharp points made about social media, but for the most part, it plods along until it gets to the next gory set piece.

The first half hour is particularly trying, with bad dialogue, slow pacing and a disappointing willingness to make an outsider who needs help the creepy villain. There's a welcome cruel logic to Laura becoming an outcast, but it refuses to make her ambiguous, and as such she is stranded in generic plucky victim territory.

It's pretty insufferable for a while, but things do start to pick up once Marina begins to take her revenge. The cast are admirably straight-



faced throughout silliness like hex-y computer code, and there are some satisfyingly unpleasant demises.

As daft as they are, faceless men, dark corridors, mad eyes, black mirrors and a lot of wasps are much more fun than what came before. Simon Verhoeven does a decent job mounting the jump scares once the lights go out, but the script never gets better than tolerable.

It's oddly reminiscent of a bunch of Noughties horrors you thought you'd forgotten, later *Hellraiser* sequels and *Silent Hill* cut-scenes.

To say that we enjoyed it would be a stretch, but we jumped a few times and occasionally found ourselves smiling.

Jonathan Hatfull

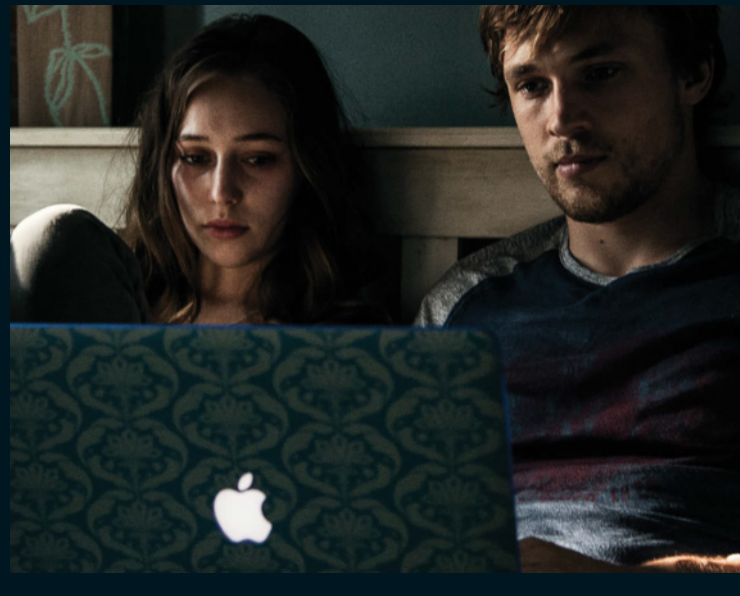
OR STAY IN AND WATCH



Unfriended

This inventive low-budget Skype horror is surprisingly brutal and hugely entertaining.

SciFiNow scored **4** for *Friend Request*
Follow our scores on JUST A SCORE



FILM INFO

Released

Out now

Certificate

12A

Director

James Bobin

Screenwriter

Linda Woolverton

Cast

Mia Wasikowska, Johnny Depp, Sacha Baron Cohen, Helena Bonham Carter, Anne Hathaway

Distributor

Disney

Running Time

113 mins



THE BIG QUESTIONS

The best reasons for going back in time

Stopping a crime lord
Looper

Bruce Willis will do whatever it takes to stop The Rainmaker, including travelling back through time and beating the crap out of his younger self.

Passing a history paper
Bill And Ted's Excellent Adventure

To save the future, Bill and Ted need to pass history, so they travel back through time to meet historic dudes and ladies.

Stopping a plague
12 Monkeys

Willis again! This time he's sent back through time to find out how an anarchist group unleashed a terrible virus, if he can stay out of the asylum.

Stopping the robot uprising
The Terminator

John Connor sends Kyle Reese back to protect his mother from the machine that's been sent to kill her, and also to make sure that Kyle becomes his dad.



You have to wade through brutal reviews and internet scorn to find a fan of Tim Burton's *Alice In Wonderland*, but its huge profitability made a sequel inevitable. Most of the cast is back, but Burton has been replaced by *The Muppets*' James Bobin. He has shown that he's capable of bringing beloved characters to life, but can he win over the haters?

Those who hated Burton's vision should and probably will steer clear of the follow-up. Bobin's working from the same visual template (with a bit more Guillermo del Toro), and there's no drastic shift in the performances. However, if you enjoyed the first, or are at least intrigued by the prospect of a return, then there's enough here to justify a ticket.

A year has passed since Alice (Mia Wasikowska) stopped the Red Queen (Helena Bonham Carter), and she's now captain of the Wonderland, the ship that belonged to her late father. When she returns from her voyage, she finds that the foppish idiot whose marriage proposal she rejected is now her employer, and that she needs to sell him the ship in order to save her mother's house.

Raging against the injustice of it all, Alice jumps through the looking glass and into Underland, where she finds the Hatter (Johnny Depp) in a sorry state. He's convinced that his murdered parents are somehow still alive, and he's wasting away as no one believes him. The White Queen (Anne Hathaway) tells Alice to get time-travel device the Chronosphere from Time (Sacha Baron Cohen), but when she's forced to steal it, Alice risks destroying the future as she races to save her friend.

Bobin doesn't rock the boat, but he does steady the wheel of a fairly rickety ship. It's been six years since we last saw Miss Kingsleigh, and it's great to see that writer Linda Woolverton and Bobin ensure that she's still the centre of this bustling universe. The film opens as Alice steers her vessel at an impossible angle through jagged rocks and escapes the pursuing enemy. She refuses to be stifled by a society that forces roles and labels onto her (she's diagnosed with female hysteria by doctor Andrew Scott), and she'll do what it takes.

In this case, that means stealing from Time itself, and Cohen is on superb form. Time isn't a cartoon villain; he's a man fulfilling a vital role who's chasing Alice because she's putting the whole of Underland at risk. He's still the funniest character in the film, but his wisdom about the past and the future gives the film its heart, and he's undoubtedly the standout.

However, it's far from perfect. Once Alice tumbles into Underland, the film's plodding plotting does not match the delicate way it handles its themes of loss and acceptance. There's a definite sense of wheels turning rather than wings soaring as our heroine reconnects with her friends, discovers what's wrong and sets about her mission.

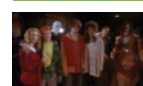
It's a mixed bag. The plotline involving the young Hatter and his disapproving father (Rhys Ifans) is much more involving than the history of the Red and White Queens' conflict, as Hathaway and Bonham Carter's heavily mannered performances start to grate. Finally, it's far too long for the substance that's actually on offer, which starts to feel like it could have been squeezed into a *Doctor Who* Christmas special. However, Cohen's performance is excellent, Alice is still a wonderful heroine, the visuals are stunning, and there is a beating heart beneath the gloss.

Jonathan Hatfull



SciFiNow scored **5** for
Alice Through the Looking Glass
Follow our scores on **JUST A SCORE**

OR STAY IN AND WATCH...



Bill And Ted's Bogus Journey
The dudes travel to strange realms and outwit Death to learn the meaning of life.

KILL COMMAND

Techno terror

Details 15 // 99 mins // 2016 // **DVD** // **Released** 27 June **Director** Steven Gomez
Cast Vanessa Kirby, Thure Lindhardt, Kelly Gough, Tim Ahern, David Ajala
Distributor Signature Entertainment



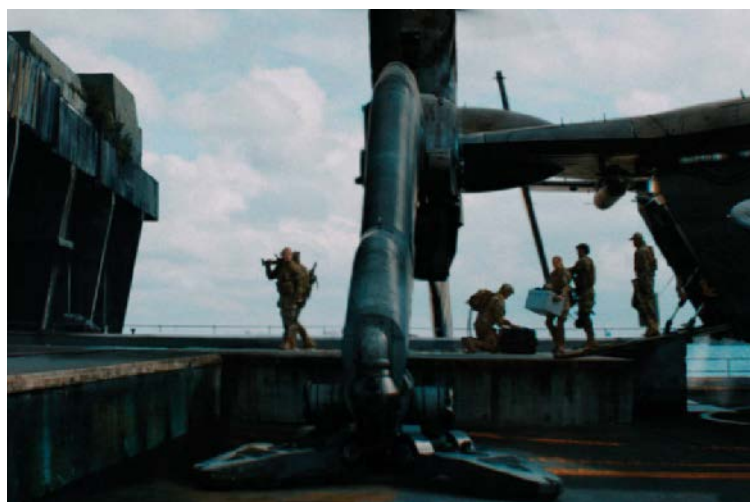
Technology runs amok in Steven Gomez's homage to a certain kind of Nineties video shop B-movie. *Kill Command* has got that whole

Screamers/Death Machine/Split Second vibe going on, but unlike those titles, this one will not stick around in the memory for very long. And let's face it, none of the films mentioned are classics or cult items. They're humble genre movies that provided gory thrills and delightfully hammy performances.



After being sent to an island training facility, a group of soldiers led by Captain Bukes (Thure Lindhardt) and a cyborg government worker (Vanessa Kirby) are attacked by robots built for defence purposes. They have to shoot their way out or end up fried toast. That's all there is to it. The bare-bones storytelling and character-development-on-the-fly might be indebted to Walter Hill's work on *Alien*, but Gomez, a former visual effects artist making his debut, doesn't have the chops to turn it into anything remotely intriguing, let alone special.

Along with the European ensemble cast talking with cockamamie American accents, mouthing dialogue taken from the Bumper Book of Soldier Clichés written by James Cameron, the locations – the film takes place in woodland and disused Brutalist tower blocks – look cheap. Not just cheap, but

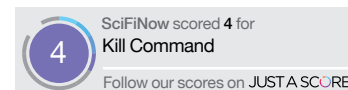


unconvincing. A few smoke machines deployed here and there can't disguise the lack of atmosphere.

The special effects, done on what looks like a miniscule budget, are decent. This is to be expected, though, given the director's background. A lot of attention has clearly gone into the production design concepts and robots, too. The Big Bad cutting down fools like a maniac in a slasher flick is a cross between Paulie's robot from *Rocky IV* and a Xenomorph. The beast is impressive, for sure, but the lack of skilled execution overall

makes the film seem as if it was based on someone's drawing of a cool monster with the plot pilfered from *Aliens*. *Kill Command* mostly sucks. Mostly.

Martyn Conterio



IF YOU LIKE THIS TRY...



Death Machine
 In Stephen Norrington's debut, Brad Pitt stars as an evil genius building a killer robot.

THE CALL UP

This ain't a film, it's a goddamned arms race

Details 15 // 90 mins // 2016 // **DVD** // **Released** Out now **Director** Charles Barker
Cast Parker Sawyers, Max Deacon, Morfydd Clark **Distributor** Altitude



Filmmaker and games writer Charles Barker blurs the lines between reality and the augmented world in his feature debut, which sees a group of civilians take part in an immersive shoot-em-up game experience.

Barker's main objective seems to be to give the film the look and feel of a computer game, and on a small budget he does an impressive job with the costume and backdrop, yet the characters are underdeveloped and, as the stakes are raised, there's little emotional investment in whether they survive.

Max Deacon and Morfydd Clark do their very best with the on-the-nose dialogue, and share good chemistry, but most of the surrounding characters are paper-thin archetypes. There's a brute and a geek to play off one another, but their relationship

feels too calculated, and there's also a vulnerable woman who has accidentally snuck into the game. She irritatingly shrieks from the beginning, so very scared of combat she is. Her arc to a bit of a badass is unearned and totally unbelievable.

Influences appear to range from *Assault On Precinct 13* to *Tron*, and though it never matches up to those in terms of quality, the core ideas do at least get you to question the reality of violent actions and what it means to take a life.

Barker also raises the issue of what you put online, with the game

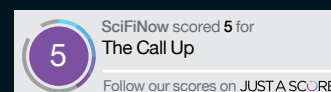


players taking their online monikers into this virtual reality, and regretting some of the silly or harmful names they have given to themselves. There's a full synth soundtrack, recalling the work of John Carpenter but possessing none of the menace.

The gameplay doesn't really involve any clever clues or red herrings for the characters to assemble or discard, and there's nothing for them to really work out, which robs *The Call Up* somewhat of

mystery and intrigue. There's little sense of fun, and that's a real shame, because it could have used it.

Katherine McLaughlin



IF YOU LIKE THIS TRY...



Tron
 A computer hacker is inserted into a dangerous game where he must fight for his life.



JOURNEY TO THE SHORE

Never let me go

Details 15 // 128 mins // 2015 // **DVD** // **Released** Out now **Director** Kiyoshi Kurosawa **Cast** Eri Fukatsu, Tadanobu Asano, Masao Komatsu, Yu Aoi **Distributor** Eureka Entertainment



Letting go is hard to do in Kiyoshi Kurosawa's gently moving ghost story, as the genre-hopping filmmaker (*Pulse*, *Tokyo Sonata*,

The Cure) focuses on a couple's journey towards acceptance.

Three years after her husband Yusuke's (Tadanobu Asano) death, Mizuki's (Eri Fukatsu) lonely existence is shattered by his abrupt return. He is the same man he was when he disappeared: he breathes, he eats, he is absolutely corporeal. He suggests that they go on a journey to the places he has been since his death. Together they visit people, both living and dead, whose lives have been touched by Yusuke, as Mizuki begins to wonder how long they will have together.

Describing a film as gentle might not be the most exciting way to draw a viewer's attention, but this is a tender love story above all else. Yusuke is eerily calm about the facts of his death and continued presence on this earth, but is obviously the same person who Mizuki fell in love with. For her part,

Mizuki goes through an agonising process of wondering how and when she will lose him again, before seeing how our inability to let go can be a dangerous and damaging thing. The importance of reconciliation and finding ways to connect is a key theme of *Journey To The Shore*. These returned are not threatening; they simply have unfinished business.

The two lead performances are excellent. Asano (*Thor*) continues to show versatility with a warm, slightly unreadable turn, while Fukatsu makes her character's remarkable emotional journey totally relatable. Kurosawa gives his actors a lot of time and space, making every small gesture or glance tremendously important, and when threats and buried secrets intrude they are all the more affecting. Visually it's wonderful too, as Kurosawa introduces moments of unexpected warmth and haunting beauty.

It's a little slow, and self-consciously so, which viewers may find frustrating, but it's emotionally engaging, moving and beautifully performed, and a journey worth taking.

Jonathan Hatfull

SciFiNow scored 8 for Journey To The Shore

Follow our scores on JUST A SCORE

IF YOU LIKE THIS TRY...



Wristcutters: A Love Story
A man who committed suicide travels through the afterlife to find his girlfriend.

GOOSEBUMPS

The ghost with the most

Details PG // 103 mins // 2015 // **DVD** // **Released** Out now **Director** Rob Letterman **Cast** Jack Black, Dylan Minnette, Odeya Rush **Distributor** Columbia Pictures



Goosebumps is surprising. On the surface, it looks like a fun but silly family romp about ghosts, werewolves and abominable snowmen, which it is. But it's also extremely clever and frequently laugh-out-loud hilarious.

Jack Black (*Kung Fu Panda*) is excellent as an over-the-top version of real-life *Goosebumps* author RL Stine, and leads a talented young cast with spot-on comic timing, including Odeya Rush (*The Giver*) as Stine's fearless daughter Hannah,

Dylan Minnette (*RL Stine's The Haunting Hour*) as our charismatic teenage protagonist Zach, and Zach's goofy friend Champ.

It feels weird to suggest this about a live-action children's horror adaptation starring Jack Black, but *Goosebumps* is criminally underrated. The entire film is nothing less than an absolute joy. As far as we're concerned, a full franchise of *Goosebumps* movies to mirror the bountiful book series would be more than welcome.

Even this early into the game, we'd gladly eat up whatever Letterman threw at us. Thankfully, a sequel is already in development, so we'll be waiting here for it with open arms.

Poppy-Jay Palmer



SciFiNow scored 8 for Goosebumps

Follow our scores on JUST A SCORE

PENDA'S FEN

Back in the summer of '74, oh!

Details 12 // 89 mins // 1974 // **DVD** // **Released** Out now **Director** Alan Clarke **Cast** Spencer Banks, Jennie Hesselwood, Ian Hogg, Georgine Anderson **Distributor** BBC



Penda's Fen is difficult to describe. When you try to it just sounds awful, but it's actually far from it.

Presented as a 'television play' (come on now, BBC; if it's on television it's not a play), it follows the life of Stephen Franklin as he attempts to enjoy the last summer of his boyhood in Pinvin, his small and quaint hometown with a mystical pagan past. Stephen has something of a crisis as he reflects

on and attempts to understand art, sexuality, religion and more through a series of visions and spiritual encounters.

Peppered with behemoths, deities and homoeroticism, *Penda's Fen* is never short of surprises. Each new wonder slips in under the radar and swirls into a glorious countryside whirlpool of 'what the fuck is happening?'

Spencer Banks is both excellent and horribly obnoxious as Stephen, and effortlessly carries the film on his insufferable shoulders, while Alan Clarke never holds back in his quest to bring David Rudkin's extremely weird and often puzzling script to life.

Poppy-Jay Palmer



SciFiNow scored 7 for Penda's Fen

Follow our scores on JUST A SCORE



SciFiNow
Must
see now!

CHILDHOOD'S END Doing it by the book

Details 12 // 180 mins // 2016 // **DVD** // **Released** Out now **Creator** Matthew Graham **Cast** Mike Vogel, Osy Ikhile, Daisy Betts, Georgina Haig, Charles Dance, Ashley Zukerman **Distributor** Universal Pictures UK



Adapting one of the masterworks of science fiction would be a tough task for anyone, which is why we applaud Syfy

for continuing to tackle more ambitious fare in a new kind of business model that is far removed from their previous penchant of more *Sharknado*-esque schlock. But is their take on Arthur C Clarke's *Childhood's End* – helmed by *Life On Mars*' Matthew Graham – actually any good?

Happily, the answer is yes. While it's not a word-for-word adaptation of the sci-fi classic, the different directions it goes in are satisfying enough, retaining the book's interrogation of free will versus safety while at the same time remaining independent of it. Dealing with the presence of an omniscient, omnipotent, extraterrestrial deity isn't exactly a special event when it comes to TV. Nonetheless, this take on the story manages to sell it as such, doing a great job of aping the book's grandiose tone.

Indeed, over the course of the three-episode miniseries we are privy to varying points of view: there's Ricky

Stormgren (Mike Vogel), a farmer who is handpicked as the voice of alien representative Karellen (Charles Dance); Milo (Osy Ikhile), a paraplegic youth who is cured by Earth's new overseers, and Ellie (Daisy Betts), Peter's wife who isn't so taken in by the newcomers. Needless to say, the world today is a far more cynical place than what it was when the book was written, but ultimately this doesn't matter, with Graham dealing with the challenges created by the change in time and place with grace and efficiency.

Life-affirming event TV of this kind is becoming rarer and rarer, which makes *Childhood's End* all the more special. Almost a sci-fi *War And Peace*, it bears all the hallmarks of a creator completely at ease with the challenge ahead of him, determined to deliver his specific vision. It's not always easy to latch onto, such is the spiralling nature of the plot, but it's definitely worth investing the extra effort to keep track of.

Could this herald the dawn of a welcome new age of high-end TV series for Syfy? Let us hope so.

Steve Wright



SciFiNow scored **8** for *Childhood's End*
Follow our scores on **JUST A SCORE**

IF YOU LIKE THIS TRY...



Taken
Produced by Steven Spielberg, this feels more like a journey than a miniseries.

THE ALIENS Out of this world?

Details 15 // 260 mins // 2016 // **DVD** // **Released** Out now **Creator** Fintan Ryan **Cast** Michael Socha, Michaela Coel, Jim Howick, Michael Smiley, Trystan Gravelle **Distributor** 2entertain

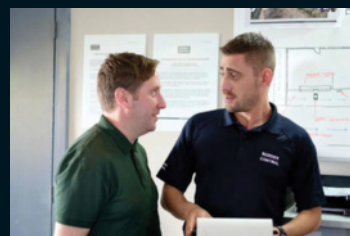


'Allegory' is the buzzword of choice in *The Aliens*, which depicts the daily life of a group of human-like extra-terrestrials who crash-land in the Irish Sea, only to be ghettoised in the fictional city of Troy. But while the aim is true, it's a pity that the execution is a bit off.

Centring primarily on bigoted border guard Lewis (Michael Socha) who discovers that he's half-alien, the overhanging metaphor for the current migrant crisis serves only as a curious window dressing, with Lewis's struggle to ascertain his own identity and a burgeoning turf war between the community's criminal elements instead seizing the viewers' focus. The result is a strange halfway point, touching on themes that directors like Neill Blomkamp have executed far better before, while instead embracing more by-the-numbers story tropes.

Not aiding the suspension of belief is how cheap it feels. At no point does the location feel like Britain, and it never really comes alive. It's obviously a set, filled with people wearing clobber that no one in their right minds would be seen in. Which brings us onto the protagonists: at least make them *slightly* different from non-ETs.

For the most part the show is carried by its performances



(Michaela Coel marks herself out as someone to watch, and Socha performs well in the leading-man role he's warranted for a while) to such an extent that its faults are easily overlooked. You get the impression that there's a longer story here than the one that was able to be told in six episodes, and by the end there are hints of something genuinely intriguing taking place, despite the frustrating nature of the closing cliffhanger.

In fairness there's definitely promise here. It's just a shame that it took so long to make itself known. Still, should a second season be confirmed, it will get its chance.

Steve Wright



SciFiNow scored **5** for *The Aliens*
Follow our scores on **JUST A SCORE**

IF YOU LIKE THIS TRY...



Cleverman
The upcoming Australian drama will present its own take on similar themes with the country's natives.






Event Series

HEROES REBORN

Heroes re-yawn

Details 15 // 558 mins // 2015 //  **Out now** **Creator** Tim Kring
Cast Jack Coleman, Zachary Levi, Robbie Kay, Kiki Sukezane, Ryan Guzman, Rya Kihlstedt, Gatlin Green, Henry Zebrowski, Judith Shekoni, Danika Yarosh
Distributor Universal Pictures UK



Fans of Heroes went kind of nuts when NBC announced that it was working on a sister series, *Heroes Reborn*, to continue

its legacy. Then they went even more nuts when they found out that fan-favourite characters like Hiro Nakamura (Masi Oka), Mohinder Suresh (Sendhil Ramamurthy), Matt Parkman (Greg Grunberg), Angela Petrelli (Cristine Rose) and Noah 'HRG' Bennet (Coleman) would be reprising their roles.

Then this intense excitement suddenly petered out when the show finally started airing. As it turns out, *Heroes Reborn* is actually kind of boring. It's not hard to see why the network decided to keep it as an 'event series' rather than renewing it for a second season.

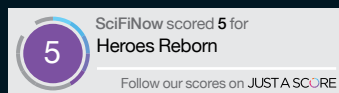
With everything that is constantly being thrown at you, it's easy to get caught up in the action and excitement of *Heroes Reborn*. But after a couple of episodes packed with new characters and powers, it starts to dawn: what are we even watching? What's going on? Are we actually enjoying this, or are we only watching it because it's *Heroes*?

Heroes Reborn manages to win fans of the original series over pretty quickly, with HRG driving the show

along, and the storyline carries over from *Heroes* Season Four, but beyond that it feels completely different. The new cast is pretty strong and diverse, but not much has gone into character development; almost everyone feels like the same person but with a different face. Perhaps their personalities would grow and reshape over time if given a couple more seasons to work with, but can we really be bothered to wait that long?

Despite these pretty major problems, *Heroes Reborn* still manages to nail other aspects of sci-fi TV. Its pacing is spot on, and it always leaves you with a tasty little cliffhanger between episodes. The visual effects, particularly the superpowers, are also brilliant, and it has a lot of style and flair when it comes to things as seemingly insignificant as finding interesting ways to display subtitles. It's just a pity the story is so dull.

Poppy-Jay Palmer



IF YOU LIKE THIS TRY...




Heroes
Find out where it all began over 77 episodes of action, drama, suspense and awesome super powers.



Season One

THE SHANNARA CHRONICLES

An elfin' good time?

Details 15 // 420 mins // 2016 //  **6 June** **Creators** Alfred Gough, Miles Millar
Cast Austin Butler, Poppy Drayton, Ivana Baquero, Manu Bennett, Aaron Jakubenko, John Rhys-Davies **Distributor** Studio Canal



On first glance,

it's hard to know exactly how to take *The Shannara Chronicles*. While it couldn't wear its epic

fantasy overclothes anymore blatantly, it seems an odd choice of adaptation for MTV. Then you look at the casting choices: predominantly young, photogenic leads (with the exception of John Rhys-Davies and relative veteran Manu Bennett), and then it all becomes clear: this is very much an MTV show.

Right from the start – depicting 'the Gauntlet', a trial in which young elves must run blindfolded through a woods – the focus is more on action and romance than it is on any kind of overbearing mythology, but there's still enough of the latter to keep you entertained. In fact, that's arguably the show's biggest problem early on: too much is going on.

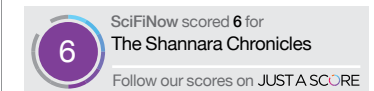
On one hand you have elfen princess Amberle (Poppy Drayton) struggling with her apparent destiny; warrior-priest Allanon (Manu Bennett) trying to warn King Evenetine (Rhys-Davies) and his sons Arion (Daniel MacPherson) and Ander (Aaron Jakubenko) about impending dark times. On the other hand, you have young elf hybrid Wil (Austin Butler), who finds himself in charge of the mysterious elfstones, encountering bandit Eretria (Ivana Baquero) along the way. There's a lot going on.

For this reason the show's first half is a bit of an ordeal: it feels like you've entered proceedings part-way through the story, so keeping track of the different narratives is a losing battle.

However, once it starts shedding characters it starts to improve, with the core trio of Drayton, Butler and Baquero providing its main focus. They are engaging leads, and it's easy to find yourself caring for them, despite the clunky dialogue and more questionable soundtrack choices. Elsewhere, Bennett is reliably solid as the show's older head, and Jakubenko comes into his own as an arrogant playboy who suddenly finds himself in a position of power.

Judging by the ending and various cliffhangers that are posed, it seems that *The Shannara Chronicles* has studied the *Game Of Thrones* rulebook and drawn its own conclusions, but that's no bad thing. It was always facing the tough task of both appeasing fans of Terry Brooks' books and viewers of its own network, and does as good a job as could reasonably be expected.

Steve Wright



IF YOU LIKE THIS TRY...



Teen Wolf
MTV's other hit show is inhabited by a similarly young and photogenic cast. Oh, and there are werewolves.

1 FIGURES

There are only a handful of figures in the game, but they are all up to Fantasy Flight's typical high standards.

2 BOARD

The board is a map of old-world Europe. The trail is on the far right-hand side, while the day and night and influence tracks are in the top right-hand corner.

3 COMBAT CARDS

Both the hunters and Dracula have their own decks, which give them powerful abilities during combat.

4 EVENT CARDS

These cards are either used at a specific time or immediately, and can help or hinder both Dracula and the hunters.

5 ENCOUNTER CARDS

These are placed by Dracula on the trails part of the board, and can be used against hunters.

6 TOKENS

Tokens are used to show damage, roadblocks, train tickets, bitten characters, fog, storms and bats.

FURY OF DRACULA

Publisher: Fantasy Flight Games //
Players: 2-5 // RRP: £49.99

The second edition of *Fury Of Dracula* is long out of print and commanding ever-higher prices online. Kudos to Fantasy Flight Games then for not only re-releasing the popular board game, but for tweaking it in such a way that it improves on an already excellent game. *Fury Of Dracula* is a one-versus-many deduction game, and revolves around a group of vampire hunters tracking down Dracula. In many ways it's a re-skin of the classic Eighties game *Scotland Yard*, but it has far more to it, with a much stronger theme.

Gameplay wise, *Fury Of Dracula* is pretty simple: the hunters must defeat Dracula before his influence engulfs Europe. This is easier said than done though, as Dracula's movements are mostly invisible to the players, meaning they have to work together to discover where he is. Each turn is spread across two phases: the Hunter phase and the Dracula phase. The Hunter phase is broken into day and night, and players can do one of seven actions that range from moving to a new city and tooling up for the inevitable confrontation with Dracula to reserving train tickets. Doing this is particularly useful, as they allow Hunters

to move along the quicker white train routes of the game board, which is something that Dracula cannot do.

Once each player has taken a turn, the phase moves to Dracula's. Using a separate miniature map, the Lord of the Vampires chooses which city he will travel to and places a Location card face-down on the first space of the Trail. Red cards denote land locations, while Blue are used for sea. When travelling on land, Dracula can also place powerful Encounter cards that he can choose to trigger should any players wander into said area. If all six slots on the trail are filled, the existing Encounter cards mature, making them even more formidable for the players to deal with.

Combat in *Fury Of Dracula* is card-based, and plays very much like Rock, Paper, Scissors, with the players trying to outplay each other. It's far neater than the dice-and-card combination used previously, and ensures that matches always play out fairly. In fact, everything about it now feels better balanced than before, and while players will need to stock up on items to ensure a good chance, they never feel outmatched.

While we preferred the original Victorian map found in the previous edition, this is a masterful update and easily the best example of its genre.

BEST FOR: EXPERIENCED GAMERS

7 LOCATION CARDS

Place these on the Trail once Dracula has decided where he's moving to. They get placed face-down.

8 POWER CARDS

These dangerous cards are used in the Dracula Phase, and can greatly enhance the dark lord's powers.

9 REFERENCE MAP

This is used by the Dracula player to plan out moves. Don't lose it.

10 CHARACTER SHEETS

These sheers reveal special powers and how much damage a character can sustain before dying.

TOP FIVE

MAGIC: THE GATHERING ORIGINS



1. JACE, VRYN'S PRODIGY £60



2. NISSA, VASTWOOD SEER £17



3. LILIANA, HERETICAL HEALER £12



4. HANGARBACK WALKER £10



5. ABBOT OF KERAL KEEP £7

Titan Race

Publisher: Fun Forge // Players: 2-6 // RRP: £17.99

The Titans of the title may be represented by tiny miniatures, but there's a huge amount of fun to be had with the rest of Fun Forge's new game.



The aim of *Titan Race* is to complete three laps and reach the finish line before anyone else. Mechanically, *Titan Race* is interesting, with the first player rolling a number of

dice based on the participating players. They then choose one of the available die and pass the rest on until every person has taken one. It's a neat idea, as you're trying to get a tactical advantage while hindering your opponents.

Once dice have been selected, players can activate their

die's ability, activate their Titan's power or use any of the bonus cards that crop up during play.

Titans are unique, and have distinctive special abilities, while there are a large number of different environments to choose from, many of which have distinctive abilities such as lava and ramp.

It's not a deep game by any means, but it is enjoyable, and its quick set-up time and the ease in which it can be completed means *Titan Race* is perfect for some fun, filling time between your bigger board game sessions.

Overall, it's a fun racing game with a very neat theme.

BEST FOR: YOUNGER GAMERS

Odyssey: Wrath Of Poseidon

Publisher: Ares // Players: 2-5 // RRP: £34.99

Odyssey is a game that pits up to four players against the almighty wrath of the sea god Poseidon.

The aim of *Odyssey* is to simply sail your ship to the Sacred Island, but Poseidon will do everything he can to stop you from reaching your goal.

Wrath Of Poseidon is played across 11 rounds, and features two identical boards: one for the navigators, and the other for the Poseidon player.

On every turn, Poseidon uses a Storm tile to move one of the player's ships. He then tells the player what they can see (the

eight squares around the moved ship), which should allow the player to hopefully deduce their true position.

Poseidon also has access to three black Great Storm tiles, which allow him to move all four ships at once, though thankfully he cannot make this powerful move on subsequent turns.

Although *Odyssey* is an interesting take on the Hidden Movement genre, the odds are stacked a little too greatly in Poseidon's favour, which can prove frustrating. While the players are able to use



lighthouses and sea monsters to battle Poseidon, the sheer strength of the Poseidon player and the game's general lack of freedom means it's hard to recommend.

BEST FOR: HIDDEN MOVEMENT FANS

Expansion Of The Month DESCENT: JOURNEYS IN THE DARK – MISTS OF BILEHALL

Publisher: Ares // Players: 2-5 // RRP: £34.99

Mists Of Bilehall is a rather unusual *Descent* release, as it's the first box-based expansion to not feature any new heroes. Instead, the one-act campaign focuses on beefing up the role of the overlord who plays against the players. As a result, there are a number of new cards, 12 monster figurines and additional terrain cards.

It introduces a new Taint mechanic that activates should the player get knocked out. Unstable terrain is also thrown in, requiring heroes to make specific checks whenever they attempt to cross it.



While the lack of new heroes is disappointing, the campaign and the new enemies certainly make *Mists Of Bilehall* an entertaining expansion.

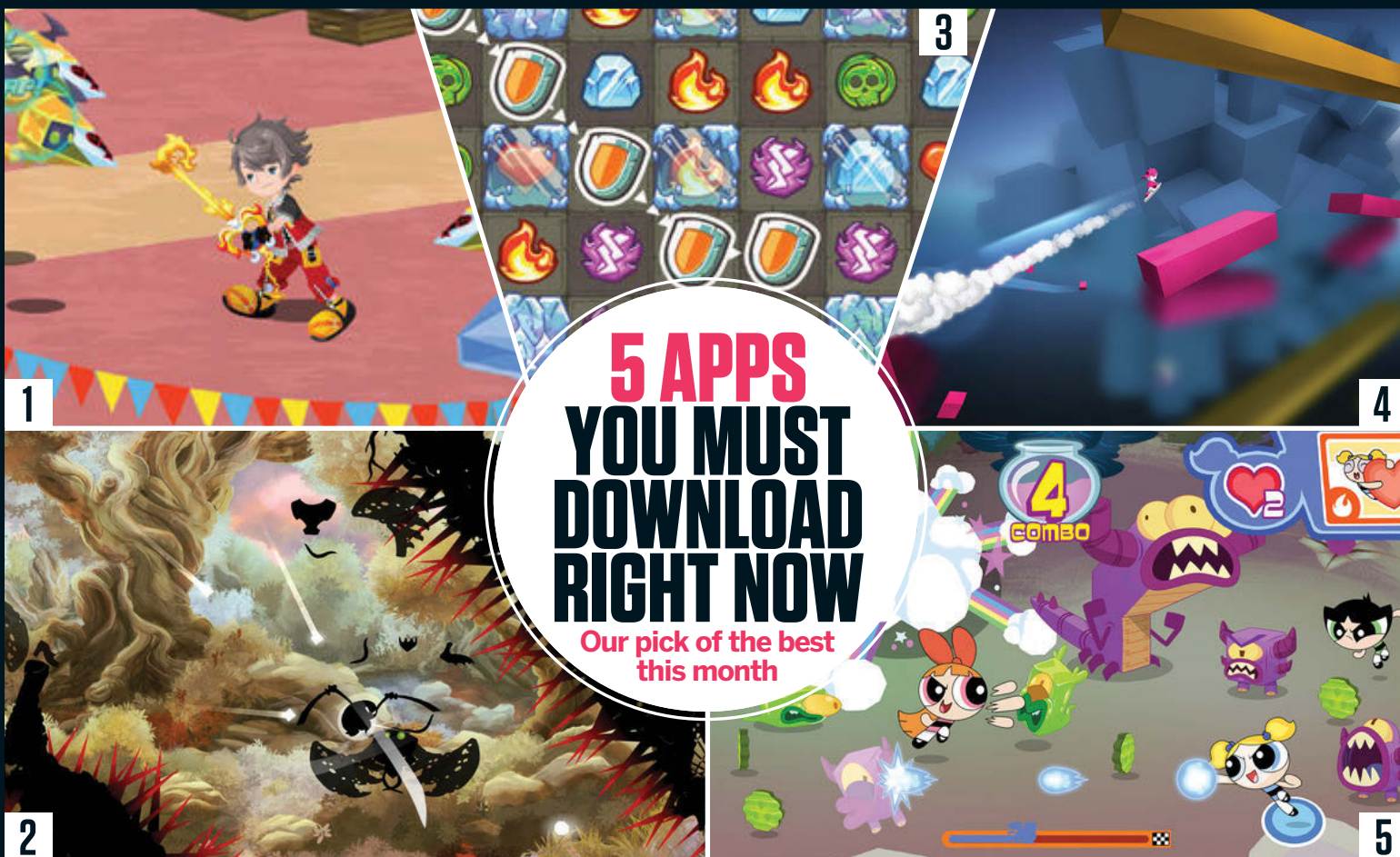
Do You Remember? TEENAGE MUTANT NINJA TURTLES: READY FOR BATTLE

It's pizza time!

The popularity of *Teenage Mutant Ninja Turtles* ensured they appeared on lots of media formats. While many of their videogames were great fun, the same can't be said for their cardboard outings, particularly this one. Granted, *Ready For Battle* was based at small children, but there's no getting away from the fact that it was an incredibly basic 'spin-and-move' game.

The aim of *Ready For Battle* was to go around collecting two pizza tokens and two weapon tokens so that you could have a final showdown with the bad guy. It's simple stuff, but gets bonus points for the rather excellent art that adorned both the board and the box.





KINGDOM HEARTS UNCHAINED X

FOR: iOS/ANDROID
PRICE: FREE



1 Fans of the House of Mouse will adore the first ever *Kingdom Hearts* mobile game from Square Enix. Now you can play on the go, on the loo, on the pull – literally wherever. Become a hero and join Mickey and friends on a quest through the magical worlds of Disney, battling the Heartless and taking names. There are hundreds of character medals to collect and evolve to keep you occupied for hours.

BEST FOR: DISNEY OBSESSIVES



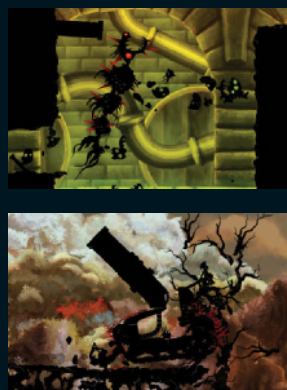
SHADOW BUG

FOR: iOS
PRICE: £2.99/\$3.99



2 If you've ever dreamed of being an overpowered ninja hero Shadow Bug, then congratulations, your dreams have finally come true! Use your brains and skills to escape the evil factory and make it back to the safety of your home in the forest by unleashing sweet hell and slicing monsters to pieces. The beautiful graphics, twisted landscapes and non-stop action and adventure make *Shadow Bug* a fun app that really shouldn't be missed.

BEST FOR: SHADOWDWELLERS



GOOD KNIGHT STORY

FOR: iOS
PRICE: FREE



3 An armoured hero wakes up one morning in a dungeon with an aching head and no idea how he got there. Sounds like just the regular aftermath of an all-nighter? Wrong! Stocking up on his artillery and upgrading his skills, he sets out into a fantastical world of magic and monsters in an attempt to find out what the hell happened to him and to fight the people (or sometimes more fittingly, things) responsible.

BEST FOR: REVENGE SEEKERS



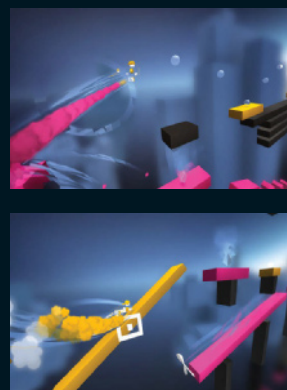
CHAMELEON RUN

FOR: iOS/ANDROID
PRICE: £1.49/\$1.99



4 This colourful, highly stylised and pixel-perfect autorunner is challenging and highly addictive, so enter at your own risk. The goal is to switch your colour to match the ground as you run and jump from platform to platform. It sounds pretty simple, but the very quick pace, the range of jumping techniques that need to be mastered and the sheer epicness of it all makes *Chameleon Run* not for the faint of heart.

BEST FOR: RUN-N-JUMPERS



FLIPPED OUT: THE POWERPUFF GIRLS

FOR: iOS/ANDROID
PRICE: £2.29/\$2.99



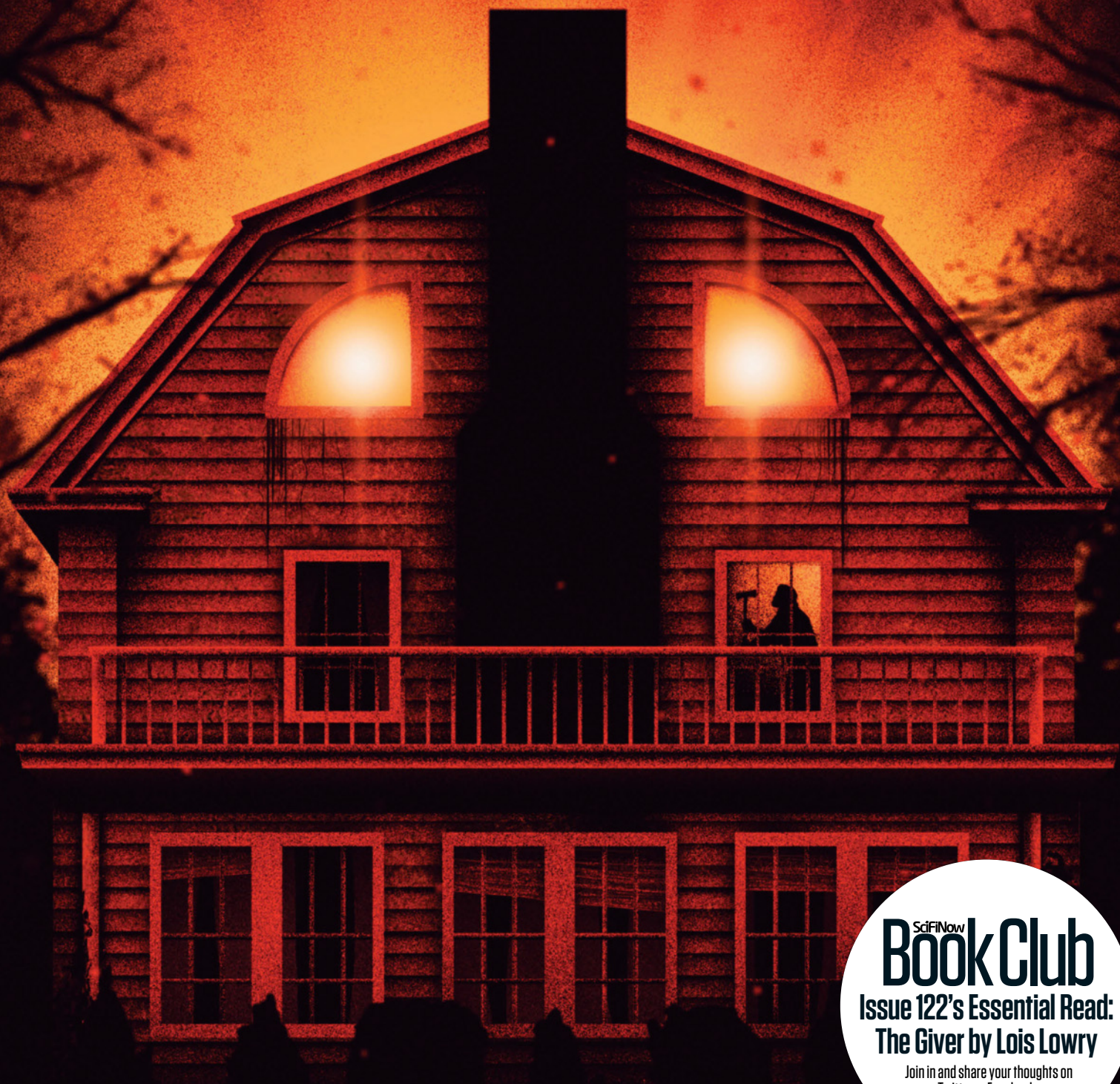
5 Sugar, spice, and everything nice; these were the ingredients chosen to create the perfect app. But Professor Utonium accidentally added an extra ingredient to the concoction: Chemical X. Thus, *Flipped Out* was born! Using fun puzzles, beat 'em ups and action adventure, the creators have dedicated their lives to producing an app that will satisfy even the most enthusiastic *Powerpuff* fans.

BEST FOR: POWERPUFF FANATICS



86 Essential Read

Amityville Horror



SciFiNow
Book Club

Issue 122's Essential Read:
The Giver by Lois Lowry

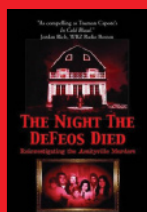
Join in and share your thoughts on
Twitter or Facebook



Essential read:

The Amityville Horror

The line between fact and fiction is often blurry. Sometimes, it might as well not exist at all... WORDS MATTHEW HANDRAHAN



SYNOPSIS

The Lutz family had found a bargain: a six-bedroom house in Dutch Colonial style, complete with a swimming pool,

boathouse, and windows that looked like a giant pair of staring eyes. Sure, an entire family had been massacred within its walls a year before, but when the price is \$80,000 those are little more than unfortunate details.

Until a priest arrived to bless the house, that is, only to be told forcefully to leave by an angry, disembodied voice. The Lutz family's dream home quickly turned into a nightmare: foul odours and cold spots moved freely around the house; George Lutz was beset by sleeplessness, chasing nocturnal footsteps that nobody else could hear; Kathy Lutz appeared to morph into an aging, decrepit old woman; the keyholes dripped with black slime, and Missy Lutz, the youngest child, described a new friendship with an invisible, shapeshifting entity named Jodie.

The Lutz family would flee the property four weeks later, never to return. From there, their problems really began.

On 14 January 1976, the Lutz family fled their house, the final act in a sequence of events that in just 28 days had spiralled into a nightmare.

The first signs that this unusually cheap and subtly opulent home harboured distressing secrets were fleeting. Kathy Lutz, the matriarch of the family, felt the touch of an invisible hand while meditating. George Lutz experienced flashes of extreme cold as he explored the house. Subsequently, a priest invited to give his blessing parted with a perplexing comment about one of the rooms upstairs: use it as you will, but don't let anyone sleep there.

Then there were the flies. At first just a handful – unusual enough for New York state in the winter – then dozens, then hundreds. George and Kathy would kill them with spray, only for more to appear. The children were also affected, often taking the blame for the footsteps and crashes that disturbed George's sleep, despite their protestations of innocence.

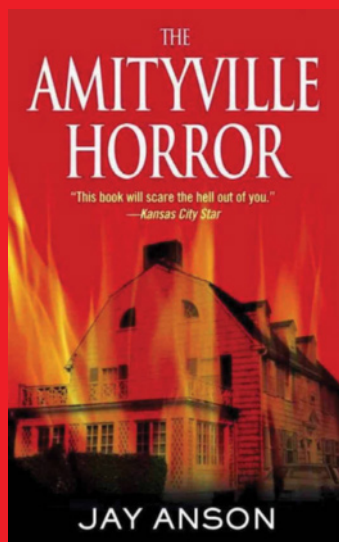
When one of the three children, Missy, started talking about her invisible new friend, Jodie, she was dismissed as an imaginative five-year-old girl with a guilty conscience. When the sons, Christopher and Daniel, reported similar phenomena, the same assumption was made, in spite

of the gathering storm of evidence that something was very wrong at 112 Ocean Avenue, Amityville.

After four weeks there was no longer room for doubt. Those nocturnal noises had started to resemble the cacophony of a “marching band tuning up”, the unmistakable stench of human excrement emanated from the basement, and strange substances oozed from the locks of the doors, the walls and the toilet. George's weight plummeted, his appetite diminished by the inability to sleep beyond 3.15am, while Kathy seemed to age years in the course of a single night.

The Lutzs made an attempt to rid the house of its malign forces, reading





“THERE WAS NO DOUBT THAT DEFEU WAS INFLUENCED BY WHAT WAS IN THAT HOUSE”
GEORGE LUTZ



112 Ocean Drive still stands to this day.

the Lord's Prayer aloud in each room. Speaking on a TV show several years later, George recalled, “Things got very bad that night.” By the following morning, the Lutz family were gone.

“We had never intended to give it up,” George said in an appearance on *Good Morning America* in 1979. “Even after we moved out we intended to find out what was wrong and move back in there. That’s why the investigation was held and people from different psychic research groups that at least we could check their credentials were called in.”

Three weeks after the Lutzs left the house, the cadre of researchers – assembled with the help of Duke University, one of the very few academic institutions with a parapsychology department – corroborated that something malevolent was indeed residing at the Amityville house. The team suffered physical attacks, experienced strong sensations of illness, and even captured an image of what appeared to be a young boy peering from one of the second-floor rooms.

“It was very reassuring to know that we had our sanity,” Kathy said on *Good Morning America*. “When [this] happens to a family, usually they close the door and they don’t talk about it. And unless these things are talked about, they’ll never be understood.”

The horror they endured gave the Lutz family a new perspective on the other reason that the house at 112 Ocean Drive was infamous in Amityville. One night in November 1974, just over a year before the Lutzs bought the property, the entire family of Ronald ‘Butch’ DeFeo was shot, one by one, in their beds; six victims in all, including four children under the age of 18. DeFeo was found guilty of the murders, the first of which occurred at approximately 3.15am. At the trial, DeFeo claimed that voices in his head had compelled him to turn the rifle on his parents and siblings.

The grisly story was laid out for the Lutz family as they wandered around

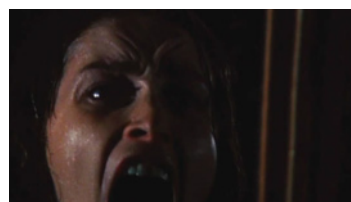
what looked pretty damn close to their dream home. Indeed, it was the reason why nobody had bought the sprawling property, even at the bargain price of \$80,000. After talking it through with the kids, George and Kathy decided they could live with the legacy of DeFeo’s actions. Now, after less than a month living there, they had a new and far more troubling thought. As George later said in an interview for a book called *Our Haunted Lives*, “There was no doubt in our minds that [DeFeo] was influenced by what was in that house.”

At this point, George and Kathy Lutz come into contact with William Weber, and the story behind *The Amityville Horror* becomes murkier still. Weber was DeFeo’s defence attorney and, to hear the Lutzs tell it, they made contact in the hope that their experiences might

shed some light on the murder case. As it turned out, Weber was already working on a book based on the DeFeo murders, and it didn’t take long for the conversation to move away from Roland’s supposed guilt and towards the possibility of using the haunting as a kind of epilogue.

The discussions eventually stalled, in large part due to a contract Weber had drawn up that included a host of clauses and demands that treated the Lutz family like property. Instead, George and Kathy set up a deal with a different publishing house, bringing in another writer, Jay Anson, to tell their version of the story under a more favourable contract.

“I’m a journalist. I try to investigate as best as I can,” Anson later said on the TV series *In Search Of...* in 1979. “When I heard his story, and was able to put together a chronology of the events that took place within that framework of 28 days, I was convinced there are things out there that many people can not explain. The phenomena that occurred to the Lutzs... I sincerely believe they took place.” ➤



The book’s events were dramatised first in the 1979 movie of the same name.



Your Take On The Classic

WHAT YOU THOUGHT
@SCIFINOW



"I love horror stories but don't believe in ghost so would have a hard time reading a 'true story.'" @IFLHorror



"Best work of fiction since *The Bible*." @Horrorsmith



"First of its kind. Read it at a young age and it totally scared the crap out of me. Everything that followed was a big let down." @dave_elvy



"I remember believing this & its sequel were factual. Some of the images I visualised have frighteningly stayed with me." @indianamulder



"Great scary true life story – like helter skelter except spooky. And not like helter skelter. It was a while ago. Scary." @DaveNeal33



"Read it years ago and thoroughly enjoyed it" @stuffamebobs



"Thought it was actually rather good. I read it expecting it to be a bit naff tbh, but found it quite unsettling in parts." @paul_bowler



"100% bullshit. I'm so irritated I spent money on this." @butiknewhim



"As far as books go, I can't say that any have creeped me out since." @dogearedcopy



"Amazing that Jay Anson's weak, silly & childishy-written *The Amityville Horror* spawned such a legacy." @GregCATaylor



"If you want something truly horrifying, please read *The Amityville Horror* by Jay Anson." @InformalGlutton



"Even if it's a hoax, it's still a great read. Can't stop thinking about it!" @pete_holbert

What do you think? Let us know on Twitter or Facebook

➤ However, Weber had plans of his own. He commissioned a writer, Paul Hoffmann, to submit an article based on the information the Lutzs had given him to the *New York Daily News*, and another, near identical article to *Good Housekeeping*.

The articles, which were published in April 1977, caused a sensation, prompting George and Kathy to file a lawsuit against Weber and his associates. Weber and co retaliated with counterclaims, accusing the Lutzs of backing out of a verbal contract to collaborate on the book. The ensuing court case was an ugly, drawn-out affair, damaging for both sides, but for anyone interested in the actual hauntings it was important for one reason.

In September 1979, just as the film adaptation of Anson's book was about to be released, Weber told *People Magazine*, "I know this book is a hoax. We created this horror story over many bottles of wine."

Now, most people either believe in ghosts or they don't, but it's nevertheless

true that Weber's comment is a cornerstone of virtually every attempt to debunk the Amityville haunting. Never mind that he was locked in a legal battle with the Lutzs at the time, with a clear financial incentive to portray their account as fiction and insert himself as one of the creators of that fiction. And never mind that the contract to which the Lutzs objected featured a clause that demanded they both take a polygraph test to verify their sincerity – in fact, both George and Kathy *did* take a polygraph test, and both of them passed.

More than the court case though, it's arguably Anson's book that most damaged the credibility of the Lutzs. Published in 1977, it sold millions of copies and (quite understandably) came to be seen as the 'official' account of what happened at the Amityville house. But the question of just how accurately it represented what happened to the Lutzs remains open. This is not a validation of Weber's claim that it was pure fiction – while that may be true, it's impossible to trust his motives – but

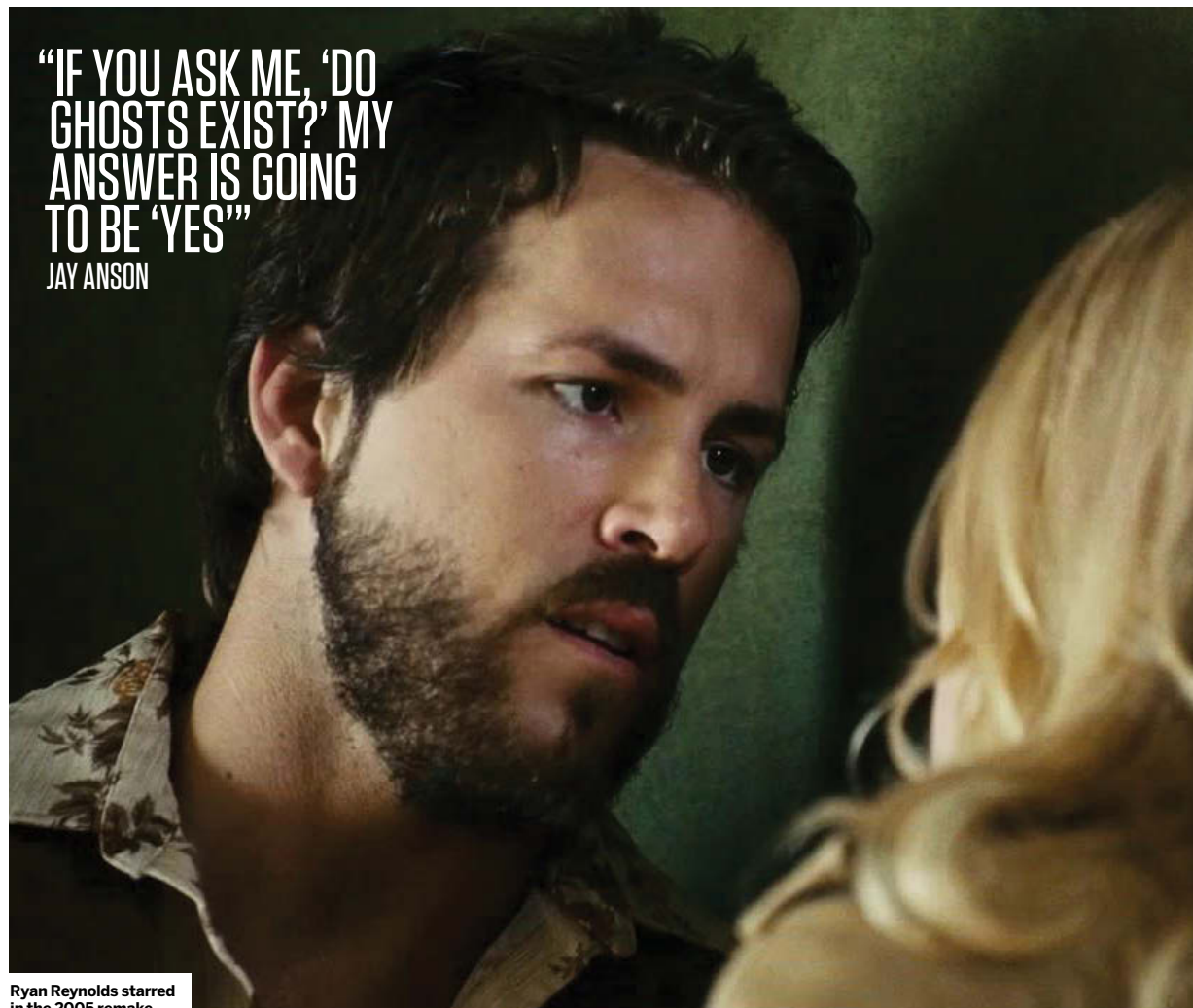
Anson clearly took artistic license with the facts he was given, and in doing so provided the debunkers with plenty of ammunition. The film, released in 1979, applied another smear of vaseline to the lens.

For example, in both the book and the film, the original door of the house is ripped from its hinges, the frame is shattered, and similar destruction is wrought upon the windows and the bannister. In reality, there was no trace of that damage when the next owner of 112 Ocean Drive eventually moved in.

Anson refers to a "storm of hurricane strength" that hit Amityville on 13 January 1976, the Lutzs' final night in the house, but official weather records don't match that claim. The same is true of the snow that lay all around when Anson described the discovery of cloven hoofprints, supposedly left by Jodie, Missy's invisible friend. Weather records show that not a single flake of snow fell during the Lutz family's brief stay in the house.

The list of inaccuracies is long, with one prominent opponent, Rick Moran,

"IF YOU ASK ME, 'DO GHOSTS EXIST?' MY ANSWER IS GOING TO BE 'YES'"
JAY ANSON



Ryan Reynolds starred in the 2005 remake.



claiming as many 100 inconsistencies between Anson's book and the verifiable truth. Typically, the number has also been disputed by those who believe that the Lutzs *did* experience supernatural phenomena, even if those experiences didn't exactly match Anson's descriptions.

"I have found myself stuck with a reputation of being a debunker. And I'm not a debunker," Anson said to *White Noise Paranormal Radio*. "The last 25 years of my life I've been involved in very, very serious research into possible explanations of the paranormal... If you ask me, 'Do ghosts exist?' My answer is gonna be, 'Yes.' And if you ask me, 'Do you personally believe that the human spirit can survive death and go someplace else?' My answer is, 'Yes.'"

"I'm working as hard as I can – and my people are working as hard as they can – to be able to come up with scientific proof... to prove that all of this is a possibility.

"Okay, so I'm not a debunker; but when it comes to Amityville, it was pure fiction." 🐾

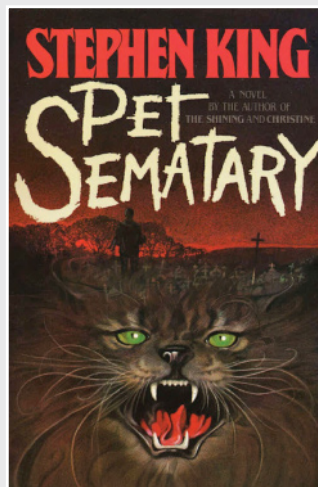


Where Have I Seen This Before?

HAUNTINGS, HOAXES AND CLICHES

THE COTTINGLEY FAIRIES ▶

If we can assume that the Amityville Horror is a hoax, it's certainly not the only instance of a handful of normal people fooling the world. Indeed, the gold standard is probably the Cottingley Fairies, a prank pulled by two girls in 1917 that was only disproved when they confessed more than 60 years later. Even Arthur Conan Doyle bought it.

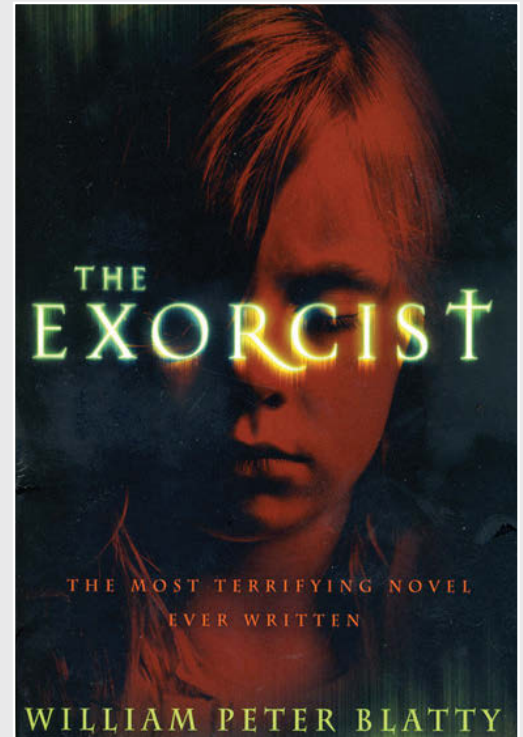


◀ PET SEMATARY

The number of fictional hauntings in which an 'ancient Indian burial ground' was a contributing factor now runs into the hundreds, and *The Amityville Horror* offered its spin on the trope. If you want more, Stephen King's oeuvre is full with similar references, including *The Shining*. That would be too obvious, though. Try (the admittedly inferior) *Pet Sematary* instead.

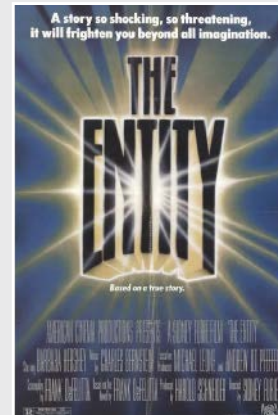
THE AMITYVILLE HORROR ▶

Frankly, you're more likely to have seen this 2005 remake rather than the 1979 original, though only one had the blessing of George Lutz. Actually, Lutz was engaged in a legal battle with the film's makers at the time of his death, in May 2006, largely due to his fears that it further distorted his version of events and trivialised his family's suffering.



THE EXORCIST ▲

The notoriety of *The Exorcist* was probably a factor in the public's appetite for *The Amityville Horror*. Both books were based on purportedly true events involving families under siege from demonic forces, and both would ultimately be adapted into successful movies. If you believe the sceptics, the Amityville hoax was directly inspired by *The Exorcist*.

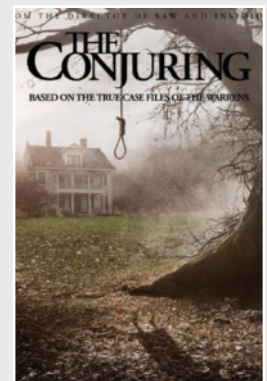


◀ THE ENTITY

This is another entry into the small sub-genre of people under supernatural siege, and it's arguably one of the very best. *The Entity* doesn't pretend to be based on a true story, but it was an adaptation of a 1982 novel by Frank De Felitta. Not convinced? Martin Scorsese included *The Entity* among his 11 scariest movies of all time. So there.

THE CONJURING ▶

The Warrens were prominent paranormal investigators at the time of the Amityville haunting, and they visited the house once the Lutz family had fled. They are also the lead characters in James Wan's *The Conjuring*, which was based on one of their famous cases. The forthcoming sequel was initially going to be based on Amityville, until it switched focus to the lesser-known Enfield Poltergeist.



Which sub-genre
would you like to
see tackled next?

Let us know on Twitter
or Facebook



A Beginner's Guide To

Steampunk

WORDS JONATHAN HATFULL

Go beyond the
goggles and
zeppelins to a world
of imagination

The chances are that you've got some idea of what steampunk is, even if you've never read a steampunk novel. It's one of SFF's most visible sub-genres, and if you have ever spent time on a film and comic convention floor, you will have seen fantastically designed costumes with a mind-boggling attention to detail. But while mainstream culture might dismiss steampunk as 'the one with the goggles and airships', fans will tell you that newcomers can look forward to an incredibly creative world.

Although it owes a debt to the works of Jules Verne, Mary Shelley and HG Wells, the sub-genre is actually a more recent development. In 1987, author KW Jeter wrote a letter to Locus following a review of his book, *Infernal Devices*, in which he enclosed a copy of his first novel, *Morlock Night*. "Personally, I think Victorian fantasies are going to be the next big thing, as long as we can come up with a fitting collective for [Tim] Powers, [James] Blaylock and myself. Something based on the appropriate technology of that era; like 'steampunks', perhaps..."

The term stuck, but the Victorian fantasy element was the catalyst for the movement rather than the be all and end all. Elements of steampunk became commonly used as a way to add colour and detail to a fantasy novel, and frequently found their way into film – perhaps most notably in the work of Guillermo del Toro, who will fit in a clockwork creation

wherever he can. In fiction, it drew the attention of William Gibson (the father of cyberpunk), and steampunk elements can be found in Philip Pullman's *His Dark Materials* trilogy and the works of China Miéville, but what we have here are five of the key steampunk texts. There's so much more to it than the bells and whistles...



The ambitious *Sky Captain And The World Of Tomorrow* is as close as it gets to pure cinematic steampunk.

Steampunk tropes

Things to look out for...

Victorian London



Although steampunk novels don't have to be set in Victorian London, there's something about that time and place that authors seem to be drawn to. The fog, the cobbled streets, the carriages and the contrast between high society and backstreet cut-throats are key.

Weird Science



Just as important as the historical setting is the futuristic science. HG Wells, Jules Verne and Mary Shelley are the clear inspirations for these far-reaching, incredible and occasionally hilarious innovations that define steampunk, from reanimated corpses to zeppelins.

Monsters

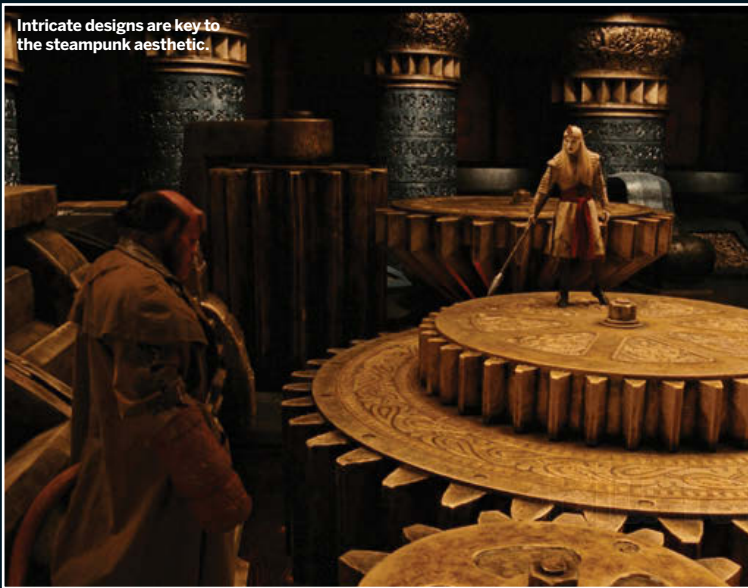


Speaking of reanimated corpses, steampunk books revel in throwing something into the historical past that doesn't belong there, and that obviously means monsters. You'll see scientists creating terrifying beasts, werewolves and vampires rubbing shoulders with high society, and much more besides.

Loads of ideas



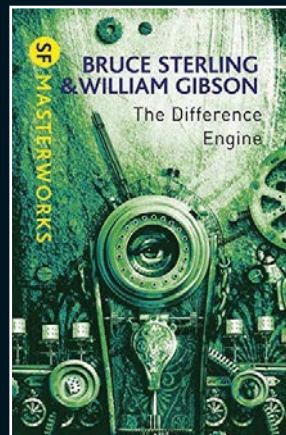
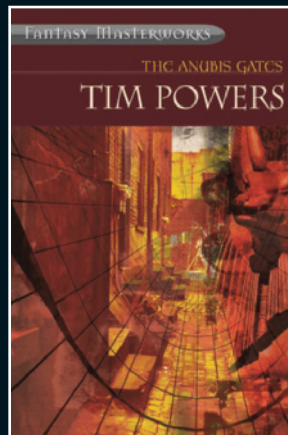
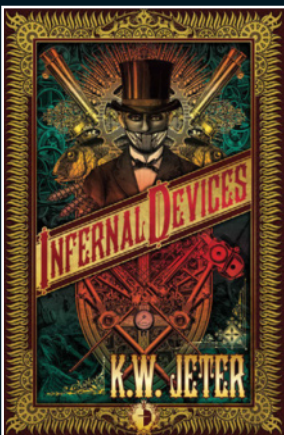
Although the essential formula seems simple, it also gives the author license to create a stunning blend of ideas as they revel in the contrasting elements. The worlds that they create are incredibly detailed and brimming with creativity.



Intricate designs are key to the steampunk aesthetic.



The sub-genre takes place in a world that is both futuristic yet somehow antiquated.



Wind-up men

Half past steampunk

INFERNAL DEVICES

Author: K.W. Jeter
Publisher: Angry Robot
Published: 1987
Price: £7.99

Infernal Devices may not be KW Jeter's first steampunk novel (that's the HG Wells-infused *Morlock Nights*), but it's arguably his best. Our hero

is George Dower, an ineffectual Victorian watchmaker who inherits a world of weird problems along with his father's shop. There are fish people, selkies, mad cults, the Temperance League and a clockwork man, all of which combine to make George's life very difficult indeed. It's fizzing with ideas, and has been given a loving reissue, so check it out.

“Sorry but I found *Infernal Devices* to be a confusing mess #BookClub”
@farscape08

Time travel

Clowns and Coleridge

THE ANUBIS GATES

Author: Tim Powers
Publisher: Gollancz Publishing
Published: 1993
Price: £8.99

Another of the steampunk progenitors, Powers specialises in histories full of weird and wonderful creations. In *The Anubis Gates*,

he hurls an English professor from the 20th century into his vision of 1810 London. Although he's there for a Coleridge lecture, our hero, Brendan Doyle, is promptly kidnapped by gypsies and gets tangled up with terrifying clowns, strange monsters and a werewolf with a hair problem. It's breathless stuff and hugely entertaining.

“Read it a few years ago. Loved it! Love the fish out of water idea and all the time hopping stuff. Also very funny!”
#BookClub @spoonoftweets

Card games

Cyberpunk goes steampunk

THE DIFFERENCE ENGINE

Authors: William Gibson, Bruce Sterling
Publisher: Gollancz
Published: 1990
Price: £8.99

William Gibson teamed up with Bruce Sterling to deliver one of steampunk's seminal works. It's a complex alternate history in which Charles Babbage completed his Difference Engine and created the Analytical Engine, gaining tremendous power in the process. Set in 1855, the world as we know it is drastically changed, as courtesan Sybil Gerard and explorer Edward 'Leviathan' Mallory race to protect a set of computer punch cards that hold incredible power.

“Difficult, brilliant. A prescient transposition of the modern surveillance state into a whig meritocracy that never was.”
#BookClub @RKDuncanAuthor

Weird science

What's in the box?

HOMUNCULUS

Author: James P. Blaylock
Publisher: Titan Books
Published: 1986
Price: £7.99

Along with Jeter and Powers, James P. Blaylock was one of the founding fathers of steampunk, and *Homunculus* is a tremendous place for first-timers. It's a hilarious tale of resurrection, as some of the Royal Society's more disreputable scientists get their boxes muddled up. This might not sound that complicated, but with spaceships piloted by dead pirates, rockets and cures for acne, it's absolutely packed. Stick with it though, and your patience will be rewarded.

“Loved it. Funny and full of excitement and invention. Steampunk done properly. Perhaps an acquired taste for some tho”
@isambardsmith

Beastly society

Parasol power

SOULLESS

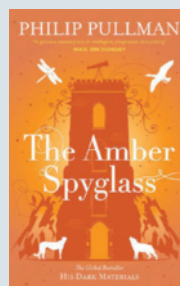
Author: Gail Carriger
Publisher: Orbit
Published: 2009
Price: £7.99

Gail Carriger has proven herself to be one of steampunk's most exciting talents, most recently with *Prudence*, but we'd recommend diving into her *Parasol Protectorate* series. Alexia Tarabotti is our heroine, who suffers from the titular affliction, but that becomes the least of her problems when she accidentally kills a vampire in self-defence. In this Victorian London, vampires and werewolves are part of high society, so this naturally causes a stir, especially when the number of missing vampires rises.

“It was joyous fun! Great escapism. The Americanisms grated a bit in places, though. #BookClub”
@AnniseFrey

Your Five Favourite Trilogy Finales

CHOOSE YOUR TOP FIVE @SCIFINOW ON TWITTER



1. The Amber Spyglass

"Because the books went an unexpected route and even though it was crazy, I loved the twist."
@milyelle



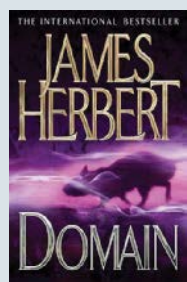
2. Helliconia Winter

"Brian Aldiss's Helliconia trilogy is a must-read."
@chwarwick1



3. Emperor Of Thorns

"He ended it properly and didn't go on and write another nine books just because his characters were successful."
@MattDuxford



4. Domain

"I like the Rat trilogy by James Herbert. Domain was a really gripping and apocalyptic finale to this superb horror trilogy"
@paul_bowler



5. End Of Watch

"I'll tell you in a months time if End Of Watch is as good as Mr Mercedes and Finders Keepers."
@RevSpunky

Details Author: Justin Cronin Publisher: Orion Price: £20 Released: 16 June

THE CITY OF MIRRORS

The end is here

Fans have been waiting for Justin Cronin to conclude *The City Of Mirrors*, the third and final instalment in the *Passage* trilogy, for four years now, so it's great to see it finally arrive. But does it present the conclusion to the series we've all been waiting for? Ultimately yes, but as ever, it makes you work for it.

Initially taking place three years after the climatic battle at the Homeland – which claimed the lives of all of the Twelve – life has returned to a state of relative normalcy, with no virals (super-strong vampires, for the layman) having been sighted in over three years. However, in this era of complacency, the survivors of the last fight have become

restless. War hero Peter struggles to find his purpose in this new age of peace, and Alicia journeys to New York on the hunt for Zero, still haunted by her ordeal at the Homeland, while Michael travels along the coast in his sailboat looking for clues as to humanity's fate. And Amy? Amy has vanished.

Like in his previous instalments, Cronin jumps between locations, dream sequences and time periods frequently and without warning. While this isn't always welcome – especially when you're just getting into a particular storyline – there's usually a purpose behind it, even if it isn't clear immediately

what it is. Characters who were previously just background dressing get expanded upon, their true purposes finally revealed. It may well necessitate revisiting previous instalments *The Passage* and *The Twelve*, but really that isn't such a bad thing.

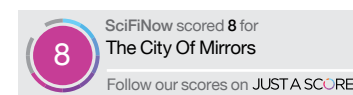
The frequent flashbacks serve a vital purpose in anchoring the future world to the one we know today. At this point, over 100 years in the future, it's easy to disassociate the story from its origins, but the changes in narrative ensure we never forget where it's set and what has happened. To this end, we also finally get to hear about what's happening in the wider world beyond the North America setting. While we won't give away anything, we can say that it won't be the answer you were expecting.

Even when he's preoccupied with world-building, it's hard not to get caught up in Cronin's unique narrative. Over the course of three (admittedly meaty) novels he has created a mythology spanning thousands of years, yet at no point does any aspect of it feel especially neglected. Finding a novel twist on vampirism may seem like a thankless task, but it's one that he achieves. His creations are a suitably menacing take on the existing bogeyman, increasing all its strengths tenfold while giving away little by way of weakness.

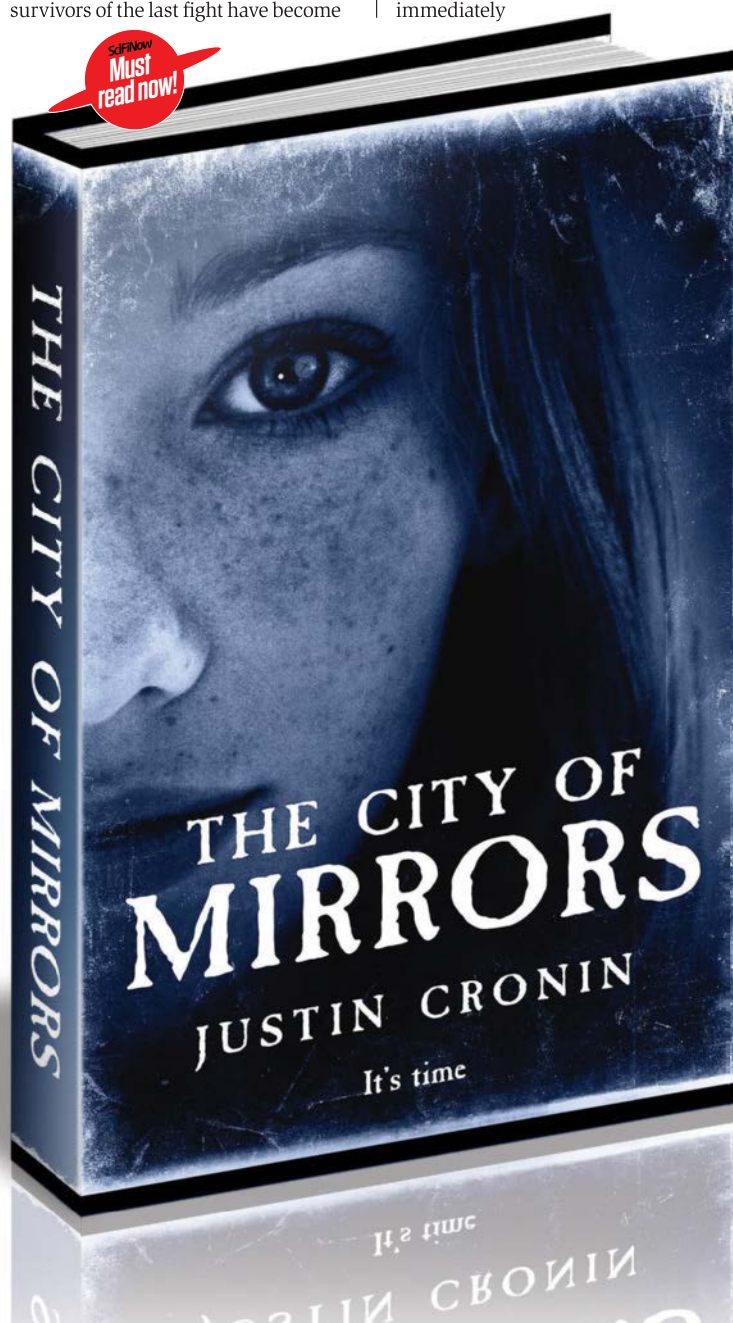
Clocking in at 600 pages, it's a long read, but one you will sail through. If we have quibbles, it's the neglect of certain characters. Alicia, the kick-ass heroine of the previous book, is sadly marginalised here, and not everyone gets the resolution you would have expected or wanted for them. Still, with such a large ensemble cast you can't please everyone.

All in all, it's a fitting end to one of the most ambitious trilogies we've read in a while. Hopefully we'll see its like again soon enough.

Steve Wright



IF YOU LIKE THIS TRY...
The Girl With All The Gifts
MR Carey
Soon to be made into a film, make sure you pick up the book first.





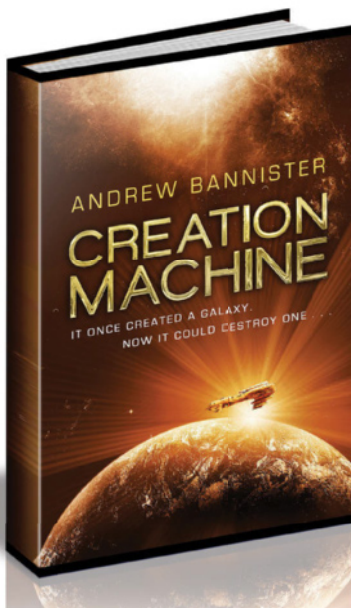
Details Author: Andrew Bannister Publisher: Bantam Press Price: £12.99 Released: Out now

THE CREATION MACHINE

Born to run

Galaxies can be engineered, civilisations can be enslaved and the Creation Machine can resurface – threatening to tear entire clusters of planets apart.

The burden of stopping such a catastrophe lies with young heroine Fleare Haas, the estranged daughter



of the totalitarian Hegemony leader Viklun Haas.

Fle journeys all across the Spin: from Obel Moon, where our protagonist is initially imprisoned but manages to run away, to sitting in orbiters in space just above the Catastrophe Curve. And yet they're all very believable backdrops. Indeed, author Andrew Bannister's exemplary world building brings a sense of awe to *The Creation Machine* – you can't help but marvel at his descriptive prowess, something we hope continues in the two planned sequels.

If the interstellar locations weren't enough to convince you of how intricate a space opera Bannister's debut novel is, then the characters, which include a sentient cloud, a multitude of intriguing lifeforms and modified humans, will surely charm.

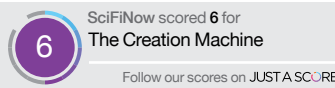
With so much unique detail spanning the residents of the Spin it's easy to be enthralled. But there's always a seemingly dissimilar event happening one after another, and it's difficult trying to tie them together, if at all.

It's clear that this is due to the swift and unapologetic action. You are dropped in medias res at every interval, and it certainly takes some getting used to.

It seems like Bannister is trying to make up for this, often by providing either too much narrative information or by shoeing in the characters' dialogue for a cheap and cheerful explanation. It comes across as fragmented, with the structure only starting to take shape around two thirds into the book.

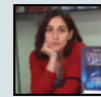
Still, if you stick with *The Creation Machine*, you will find a beautiful space opera trilogy that's just waiting to explode in a well-crafted first attempt, ready for future stories.

Carrie Mok



YOUR READS

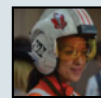
What you lot have been reading this month



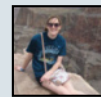
"*The Domsday Book*, by Connie Willis, but in Spanish :) #BookClub" @U_trenalaTierra



"The *Charley Davidson* series & *Guards Guards the Play!* #BookClub" @KlareRants



"Just finished *The Vagrant* enjoyed it but felt the ending was lacking after such a big build up. Would make a good movie though." @jedisarah



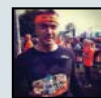
"I just finished *The Watchers* by Neil Spring. Took a while to get into but when I did it was great! Very creepy. #BookClub" @willow8913



"Just started reading @ClarkeAward nominee *Arcadia* by Iain Pears. Totally hooked by his writing! #BookClub" @ianjsimpson



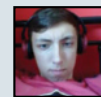
"Currently reading *The Dead Zone* by Stephen King. Deeply engrossing story #BookClub" @philbooty



"For a damn fine sci-fi read, try *Memories* by Mike McQuay, been in print since 1987. Time travelling down your gene line. Genius! #BookClub" @uk_lws



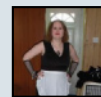
"Rereading *American Gods* – no other words necessary!! #BookClub" @HarryPigg



"Read Marvel's *Secret Wars*. An interesting way to reboot an entire universe. #BookClub" @Jbarnes532



"*Space Captain Smith* by Toby Frost. The British Empire in space! What could possibly go wrong? #BookClub" @Sulphonix



"I'm re-reading the passage by @jccronin in preparation for *The City Of Mirrors* next month. #BookClub" @saltgunner

Tell us what you're reading on Twitter or Facebook

Author: Jon Skovron Publisher: Orbit Price: £8.99 Released: Out now

HOPE AND RED

Power + Revenge = Rebellion

If you're not particularly impressed by *Hope And Red* as a book title, then rest assured that what it lacks in initial impact, it makes up for in content.

Hope is searching for revenge. Orphaned at the hands of the Emperor's twisted Biomancers, she becomes the secret training project for Grandteacher Hurlo, of the Vinchen Order. As a bit of a 'men only' club, it is not surprising that Hope is not made welcome by the brothers in the order.

Across the water, Red is orphaned by his drug-addicted mother and his dear old dad, who has resorted to male prostitution to make ends meet. Red is taken on by Sadie the Goat, a fearsome and ruthless criminal who teaches her young apprentice how to become a skilled con artist.

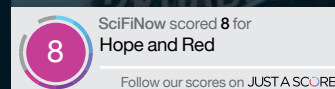
While you may expect to feel sorry for these two and their

desperately sad early years, Skovron does us a favour by not dwelling on sentimentality. When they finally meet, there is little time for chick-lit gush, and too much throat-slitting and pick-pocketing to cram in.

Skovron's world and character building is vivid and unpredictable, not to mention bleak. The baddies have names that would make Dickens proud, with names that match their traits. The island has its own terminology and slang, which is easy enough to figure out, but the inclusion of a fourth-wall-breaking, character-written glossary at the end is as welcome as the answers in the back of your maths book.

There are several elements that are a bit too convenient towards the end which may irk, but just go with it. After all, you've already forgiven him for the title – what is a little contrived narrative among friends?

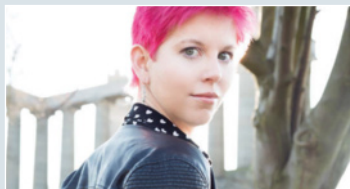
Claire Nicholls





GO SECONDS WITH

Laura Lam



How would you pitch *False Hearts* to a potential reader?

Orphan Black meets *Inception*. Outside of a near-future San Francisco, conjoined twins Taema and Tila are raised in a secluded cult. After escaping, they are pressured into being surgically separated. Ten years later, Tila is accused of the first murder by a civilian in decades, and the police think she's involved with an underground crime syndicate that deals in a dangerous new dream drug called Verve. Taema is given a proposition to go undercover as her sister to prove her innocence and save her life.

Do you remember what the first seed of the idea was?

I read an *io9* article about conjoined twins Violet and Daisy Hilton, who were famous vaudeville stars in the Twenties. I started wondering what it would be like if you grew up conjoined to someone, unable to keep secrets because you were never alone. Even if you were separated, it'd be a very close bond. How much would it unnerve you if your literal other half hid something from you – like murder?

How was it to see such a strong positive reaction to the *Micah Grey* books from readers who were thrilled to see an intersex character in YA?

It's been really wonderful. I've received reader mail that's made me cry, saying that my books helped people come to terms with their sexuality or gender identity, or bolstered their courage to come out to friends and family. I had others say it was the first time they'd really seen themselves reflected in fiction. Other readers have told me that it helped them confront their own internal biases, and they feel more open and accepting as a result.

Obviously not everyone likes every book, but it's really affirming when you send a book out into the unknown and receive some echoes back of people who heard what you were trying to say.

I hope *False Hearts* connects with people, too.

False Hearts by Laura Lam is out on 16 June, published by Pan Macmillan and priced at £12.99 in hardback.



Authors: Stephen Baxter, Alastair Reynolds Publisher: Gollancz Price: £16.99 Released: Out now

THE MEDUSA CHRONICLES

Two become one

The fast-paced but wildly expansive *The Medusa Chronicles* is inspired by Arthur C Clarke's short story *A Meeting With Medusa*, one of his last-ever published works. Centred on Howard Falcon, a man physically – and mentally – transformed by a catastrophic tragedy, it tells a story covering over 900 eventful years of his life, spanning the length and breadth – and innermost secrets – of the Solar System.

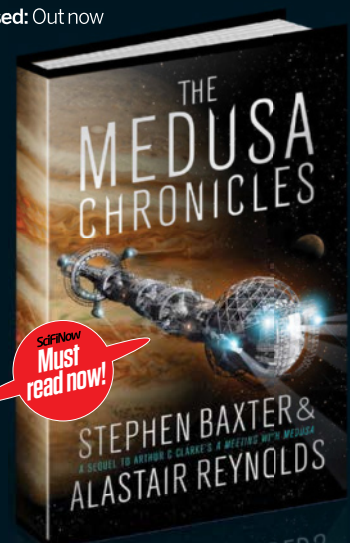
Machines become self-aware, super-smart chimps become independent, and humans, though united under the World Government, become ever-more efficient at their numero uno hobby: war.

However, the core theme of the story – like so many from both its writers (as well as their inspiration) – is discovery. As the plot unfolds, the minutiae of interplanetary politics or the machine's strategy against its oppressive creators is

made secondary, becoming white noise that our protagonists, Howard, Hope Dhori and the AI Adam, try to tune out on their more interesting journey. And that's where Baxter and Reynolds' brilliance shines through.

Clearly reverential but never derivative of Clarke's original work, Baxter and Reynolds' respective styles work in near-faultless harmony. Here, Baxter's incredible grasp of hard science fiction and alternate history (there are regular interludes flashing back to 1967-68) combines with Reynolds' unique sense of discovery, especially in the face of moral or political ambiguity.

It's leaner than most of their solo novels, but is still a grand, old-school space opera. At times feeling like a companion piece to Clarke's magnum opus *2001: A Space Odyssey* – what with its links to Jupiter and its moons, the relationship between humans and AI, as well as journeys of transcendent discovery – it nevertheless stands proudly on its own feet.



A joy to read, it's yet another feather in Baxter and Reynolds' well-adorned hats.

Erlingur Einarsson



SciFiNow scored 9 for
The Medusa Chronicles

Follow our scores on JUST A SCORE



IF YOU LIKE THIS TRY...

The Long Earth
Stephen Baxter,
Terry Pratchett

Baxter's hard sci-fi cred mixed with Pratchett's imagination.

Details Author: Paul Kearney Publisher: Solaris Price: £7.99 Released: Out now

THE WOLF IN THE ATTIC Into the woods

A young girl struggling to make England her home finds that there's a lot more to her adopted country, and her own heritage, than she realised in fantasy stalwart Paul Kearney's (*The Sea Beggars* series) latest novel.

The girl is Anna Francis, a young Greek immigrant living in Oxford in

the Twenties with her father, a distant, increasingly penniless alcoholic who is caught between trying to Anglicise what's left of his family and find justice for the awful things that forced them from their home and took Anna's mother from them.

When Anna witnesses a murder on the marshes one night, she discovers that there is much more to Oxford than pubs, students and the Ashmolean Museum, and that she and her father might be in terrible danger. Can she trust her new lupine friend Luca?

Kearney has created a wonderful narrator in Anna. She's clever without being a know-it-all, she's emotional without being drippy, she's strong but still flawed, and her perspective on the world is a pleasure to read.

The book is at its strongest as it's beginning to introduce the elements of danger into her life, while she's still trying to understand her father's rejection of their heritage and the rules of this new place, and the author

makes great use of Oxford and surrounding countryside.

Once he introduces Luca and the mysterious band of gypsies, some readers may feel some of that nuance gets lost, but the mythology is well crafted and he creates two intriguing factions for Anna to get caught between. Our time spent with Anna also means that there's a real emotional impact when things go wrong.

There's a bit of a rush to the end as a fair few plot threads are left unresolved for further stories, but Kearney establishes a vivid world that's very easy to get lost in.

Jonathan Hatfull



SciFiNow scored 6 for
The Wolf in the Attic

Follow our scores on JUST A SCORE



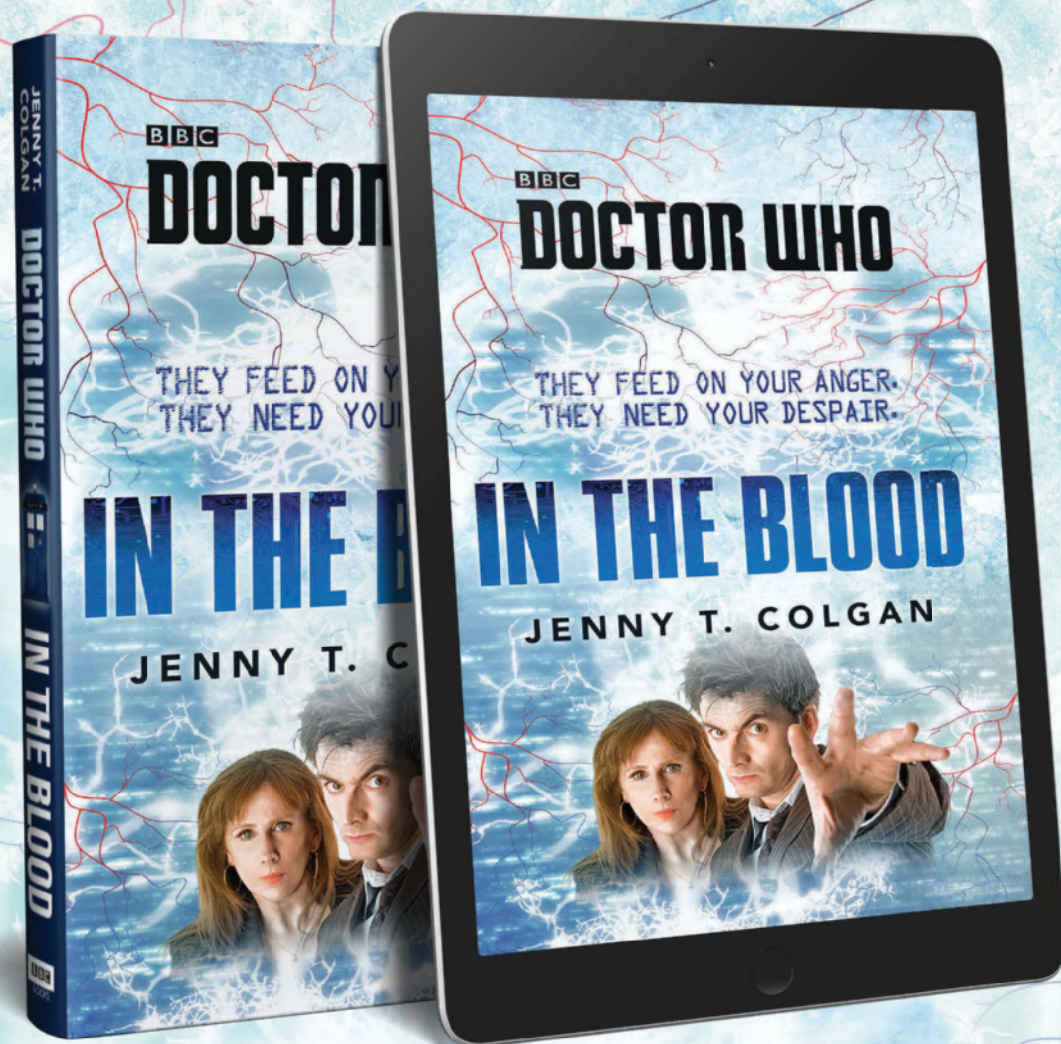
IF YOU LIKE THIS TRY...

The Whitby Witches
Robin Jarvis

Two orphans go to live with an old family friend in Whitby, where something evil is rising in Robin Jarvis's classic.



**All over the world a mysterious
sickness is spreading through
the internet.**



**Can the Tenth Doctor and Donna save
the world before it's too late?**

OUT NOW

An original novel featuring the Tenth Doctor and Donna,
as played by David Tennant and Catherine Tate.



© BBC 1996. Doctor Who logo © BBC 2009. Licensed by BBC Worldwide Limited.





60 SECONDS WITH

Mary Louise Davie



How would you pitch *Target Earth* to a potential reader?

Visitors from another galaxy answer the Voyager's invitation from so many

years before. These aliens landed, and they appeared human-like. They said they came for our technology, that they needed it to survive, and the aliens, Ishmael and Rudy, are a lovable crew, and terrorists, crazies and the government all take part in what happens next.

And I guarantee if they read the first few chapters on my website, realised the mixture of humour, the action throughout, the politicians' reactions, and then the neat technology that exists from the space-elevator from Earth to the space train to the Moon-elevator to the setup on the Moon, it's cool, really cool!

How important has your background in scientific fields been to you as a writer?

I find my background to be extremely useful. It leads me to ask the right questions in my research, and find humour in the geeky things. As a matter of fact, some of my readers have noticed this, such as one of the ways I choose some of my names for the scientists and such in my books.

If it's a scientist of robotics then I find the first robotics guy in history and then look for his assistant's last name. I remember I was blown away when a reader asked me as he had figured that out!

You talk about your relationship with NASA on your website. Could you tell us what it means to you?

I am so pro-NASA, I want everyone to realise what they do for the Earth, from communications to precipitation, climate change observers, SOHO and SDO – solar observatories that watch among other things for CMEs that could wreak havoc on Earth, and so many others. NASA is just totally awesome. I will always be a little bit in awe of them. As long as they do what they do, I will do what I do.

Target Earth by Mary Louise Davie is available now on Amazon. Visit marylouisedavie.com for more details.



Details Author: Salman Rushdie Publisher: Vintage Price: £6.29 Released: Out now

TWO YEARS EIGHT MONTHS AND TWENTY-EIGHT NIGHTS

World in motion

Back in 2013, Salman Rushdie wrote an article for *The New York Times* regarding moral courage. It's a theme he has visited before, and he does so again in an ambitious, smart and dark fable that is full of rich and profound notions about human nature.

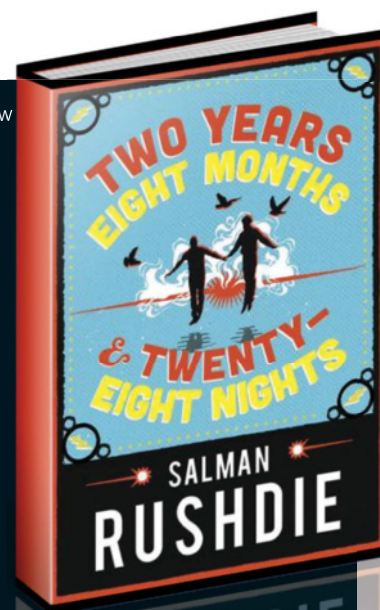
He asks many philosophical questions, about religion, god, science and reason, but by inserting his own persecution for art in to this world of Jinns, blood-sucking demons and humans who are suddenly gifted superpowers after a mighty storm, it adds an insightful edge and warmth that keeps you truly invested.

As an angry war erupts between four male Jinns, and the fabric of the world is ripped apart, it is down to female Jinnia, Dunia, to save the day. Is Rushdie suggesting a new world order that

has women as rulers? It's certainly a possibility, but with the appearance of a character named Teresa Saca he refuses to draw such broad strokes, instead preferring a team of crusaders to bring about change.

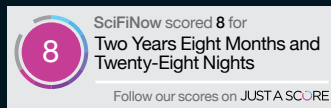
The main narrative of a weary old man (a philosopher) having a grand love affair with a younger woman may grate, but with the essence of the relationship investigating more than male existential crisis and instead focusing on the need to quell certain emotions it just about gets away with it.

Rushdie is out to provoke, and he hits some nerves in relation to moral decay, dictatorships, fame, government corruption and the oppression of women. He also examines the structure and use of language. Reference points vary greatly and his use of pop culture and revered artists including Goya,



Batman and Woody Allen make his thoughts entirely accessible.

Katherine McLaughlin



IF YOU LIKE THIS TRY...

A God In Ruins
Kate Atkinson
A companion piece to *Life After Life*, it envisions a WWII RAF pilot's life post-war and through another century.

Details Authors: Laura Lam Publisher: Macmillan Price: £12.99 Released: 14 June

FALSE HEARTS

Two become one

The high-concept plot at the centre of Laura Lam's third novel, *False Hearts*, feels slightly familiar: a good person must risk her life by taking the place of her conjoined twin, who has got into a huge amount of trouble. Thankfully, Lam's just getting started, offering the reader

a rich and entertaining sci-fi tale that is brimming with ideas.

The good twin is Taema, who was forcibly surgically separated from her sister Tila after they escaped from a notorious cult located off the coast of San Francisco. Since they separated, Tila has been a bit wilder, but murder seems out of character for her. It turns out Tila was tangled up with gangsters channelling in a dangerous narcotic used to control lucid dreaming, and Taema must go undercover as her sister to clear her name.

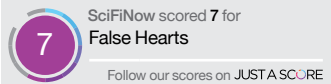
Lam is too sensitive a writer to allow the twin business to drift into Van Damme territory, instead using the forced identity shift to explore the separate personalities of the two leads. Meanwhile, she paints a vivid picture of future San Francisco, as citizens channel their violent impulses into their dreams and take their creature comforts drained of anything bad.

For the most part, Taema is an interesting and engaging protagonist,

although Lam does spend too much time reiterating her fears and concerns, and her relationship with her undercover partner feels a little easy. Tila gets to deliver the twins' history at the Hearth, a hippie colony gone bad with inbreeding and fear under its dictatorial 'maternal' leader, and her strong will contrasts a little too clearly with Taema's nerves as they swap narration back and forth.

However, the plotting is strong and the world is rich enough that minor quibbles can be put to one side. This is a strong sci-fi thriller from Lam, and well worth exploring.

Jonathan Hatfull

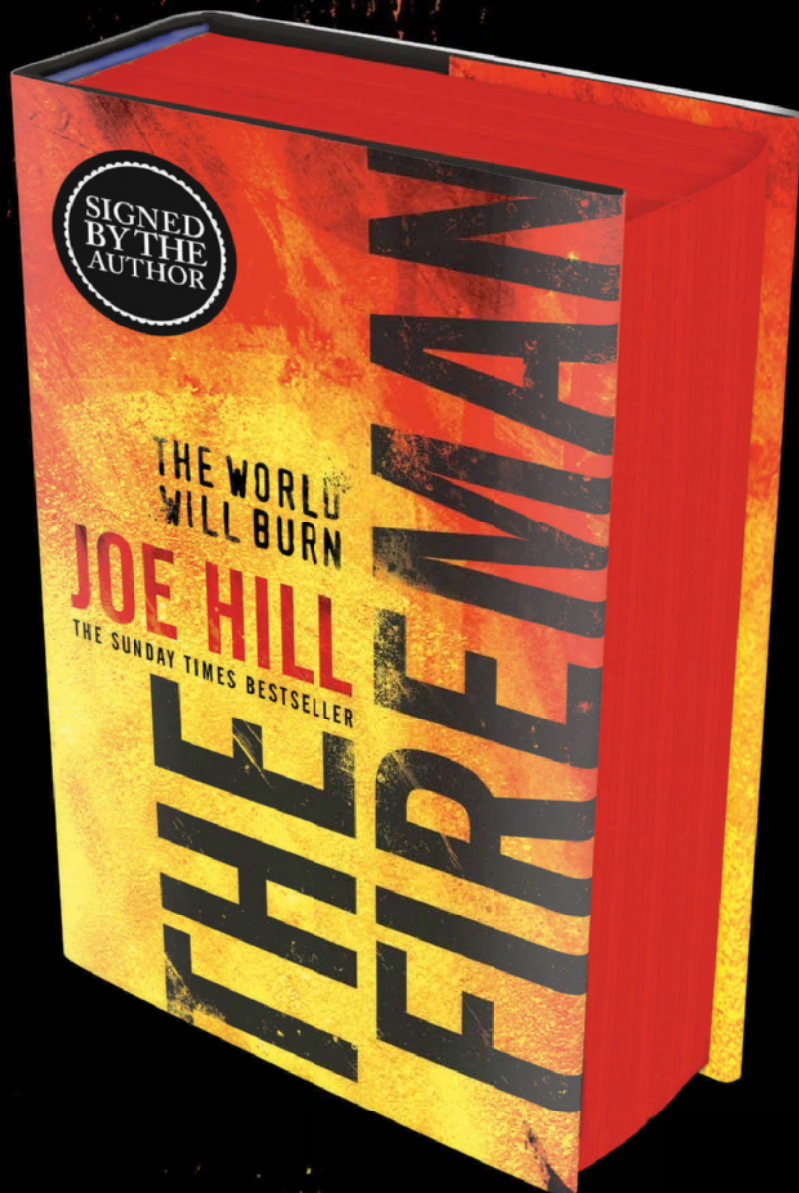


IF YOU LIKE THIS TRY...

Zoo City
Lauren Beukes
An ex-journalist and her animal familiar search for a missing pop star in Beukes' Johannesburg.



WHEN THE WORLD BURNS WHAT WILL YOU FIGHT FOR?



'Ominously superb'

- Nick Harkaway

'Joe Hill is a master storyteller'

- Lauren Beukes

**'Clever, gripping and
packs a hell of a punch'**

- Joanne Harris

'A contender for book of the year'

- Sarah Pinborough

'This book is incredible'

- Lev Grossman



www.gollancz.co.uk

LIMITED SIGNED, RED-EDGE EDITION AVAILABLE AT

WHILE STOCKS LAST

Waterstones

Details **Writer:** Chuck Palahniuk **Artists:** Cameron Stewart, Dave Stewart, Nate Piekos, David Mack **Publisher:** Dark Horse **Price:** £22.50 **Released:** Out now

FIGHT CLUB 2

I am Jack's insane sequel



If you listen closely, you can hear the critics' tears as they mash their faces into keyboards in impotent rage. Chuck Palahniuk is a writer that elitists love to hate.

When David Fincher's adaptation of *Fight Club* hit our screens in 1999, pre-millennium, pre-9/11, bristling with the cool swagger of Brad Pitt and the nervy despair of Ed Norton, Palahniuk's first born destroyed the meaning of the term 'zeitgeist'. Everyone lived, breathed and devoured *Fight Club*, slogans and all.

The novel became famous, and remains so to this day. Palahniuk's staccato bursts of textual energy render the book incredibly accessible and uniquely attractive to young men angry at a world that seems to reject their nature.

It's entirely possible to read or watch *Fight Club* and conclude that yes, it is shallow, and yes, isn't beating men to a pulp exciting. But it's a surface-level reading, and a hollow experience of a clever and subversive work that appeals even more to queer and female audiences. *Fight Club* tricks the reader at every turn.

Born on paper and graduated on film, *Fight Club* turns to a new medium for its unexpected middle-age: a comic, perhaps the most meta of all forms. Over 200 hundred pages of mania, old faces, new characters, terrorism, drugs, despair and, of course – but equally a mere trifle – fighting. All in the very safe hands of celebrated artist Cameron Stewart. However, a sequel to such a celebrated and misunderstood work is a daunting project – after all, the big reveal of Tyler and Sebastian's relationship has already been unveiled.

Marla and Sebastian are married, and have a child. Drugged up to his eyeballs, Sebastian maintains a somewhat normal life – a life less ordinary than Marla would like, and as she secretly swaps his drugs for aspirin, the drugs begin to literally litter the page. Obscuring dialogue, faces and entire sequences, the reader sees as Sebastian does not – confused and fragmented, chaos in the corners.

The world now is a different place, both for Sebastian and the reader. Tower blocks no longer fall in fiction while terror and turmoil sing from the headlines every day. Tyler's legacy is expanded upon to combat his new lack of relative power, his character solidified as both internal and external from his host.

Talk of masculinity and consumer culture has been booted and rejected from these pages – a testament, perhaps, to the manifesto needing to be tweaked. Palahniuk wisely sticks to his snappy rhythm, allowing his maestro artist to take the reins and turn in a truly seminal, meta-fictional work.

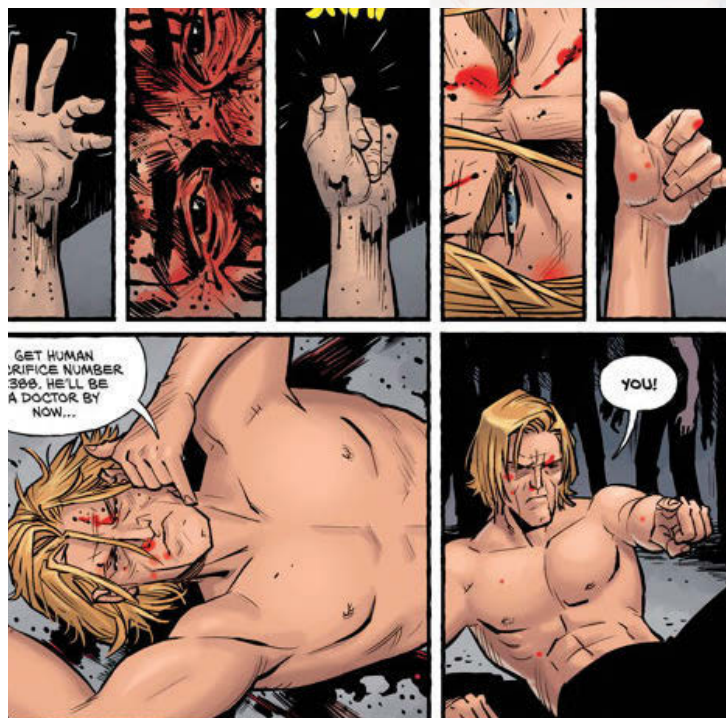
Perhaps best known for his work on *Batman And Robin*, *Batgirl*, *Seaguy* or his own creation, 2013 release *Sin Titulo*, Stewart is easily one of the best sequential artists of his generation. He ensures that *Fight Club 2* remains accessible to newcomers while delighting those who think they know what to expect.

It will split the critics while spitting in their eye, but mark this well – *Fight Club 2* is more than a worthy addition to original. This is Tyler Durden's world, and you won't believe what happens next...

Laura Sneddon

SciFiNow scored **9** for *Fight Club 2*
Follow our scores on **JUST A SCORE**

IF YOU LIKE THIS TRY...
Sin Titulo
Cameron Stewart
A neo-noir mystery thriller that also defies all expectations.





Details Writer: Greg Rucka Artist: Nicola Scott Publisher: Image Comics
Price: £7.50 Released: Out now

BLACK MAGICK VOL 1: AWAKENING

Never believe,
it's not so

SciFiNow
Must
read now!

Greg Rucka has the distinction of being a comic writer that is almost unanimously beloved. His runs on *Wonder Woman*, *Gotham Central* and *Detective Comics* (where he re-introduced Batwoman) and his own creations *Queen & Country* and *Lazarus* are celebrated.

Add in fan-favourite artist Nicola Scott, and this is an unmissable treat. High expectations are, thankfully, met in this Gothic noir, as Rucka refuses to patronise his readers, challenging the audience with a strikingly eerie and unique tale that slowly unravels.

Detective Rowan Black is also a witch, a powerful and unnerving character that sets fire to the page. A crime book without the usual clichés, a horror story grounded in tangible characters woven into Scott's bleak aesthetic. This is a fabulous read for fans of the occult and magic of all kinds.

Laura Sneddon



SciFiNow scored 8 for
Black Magick Vol 1: Awakening
Follow our scores on JUST A SCORE

Details Writers: Jason Latoura Artists: Robbi Rodriguez, Rico Renzi
Publisher: Marvel Price: £13.50 Released: Out now

SPIDER-GWEN VOL 1: GREATER POWER

With great power comes a great costume

In true Marvel style, this first volume is actually the second volume of Gwen's *Spidey*-tale, but it makes a change to dive into the web-slinging adventures without the usual origin story.

The idea of taking Peter's first love, Gwen Stacy, and giving her

spider powers sounds a little gimmicky, but it's kind of nice to have a Spider-Woman who combats a different guilt and responsibility with a different kind of humour and pizzazz.

The alternate-universe setting allows the creators to go wild with their characterisation and placing of familiar characters. Peter Parker became the Lizard, Frank Castle (the Punisher) is police force, Mary-Jane is in Gwen's band, and Captain America ain't no bloke.

And above all, this is a Marvel book that prioritises a playful and fun attitude above all else.

Laura Sneddon



SciFiNow scored 7 for
Spider-Gwen Vol 1:
Greater Power
Follow our scores on JUST A SCORE



Details Writers: Jason Aaron, Kieron Gillen Artists: Mike Deodato Jr, Salvador Larroca
Publisher: Marvel Price: £10.49 Released: Out now

STAR WARS: VADER DOWN

Fear of the Darth

For all the great things the original *Star Wars* trilogy threw our way, one thing they never quite captured was an example of exactly what Darth Vader was capable of. Finally, *Vader Down* achieves this feat in every sense possible.

Seeing the Dark Lord of the Sith downed on an unfriendly planet surrounded by his enemies after inadvertently running into the Rebellion's fleet, he is forced to survive on his own. Before, Vader was a lumbering brute, capable of skilled feats of Force-related trickery and unparalleled piloting. Here, he is never anything less than a nigh-on unstoppable force of nature, effortlessly laying waste to whoever is unfortunate or foolish enough to cross his path.

It's not the best story in Marvel's post-Lucas comic-book era, but it's definitely the most evocative, providing fan service and wish fulfilment by the bucket load. And it's not just the titular big bad we see showing what he can do: homicidal C-3PO and R2-D2 counterparts 0-0-0 and BT-1 come up against their doppelgängers, and bounty-hunting wookiee Black Krrsantan has just as epic a showdown with Chewbacca as you imagined.

Despite the stakes, you never really get the impression that Vader is any serious peril. Admittedly it would be unfair in the extreme to blame this on



writers Jason Aaron and Kieron Gillen, but there's never enough tension to really sell this to us. It's supposed to show Vader being hunted, but for the most part the opposite seems true. Then again, maybe this is the whole point. And when you've got artists like Salvador Larroca on board, half the battle is already won.

It's never anything less than filler, but ultimately that doesn't really matter. The whole raison d'être of the *Star Wars* comic-book line so far has been all about fun, and this is a tradition that *Vader Down* unashamedly continues in.

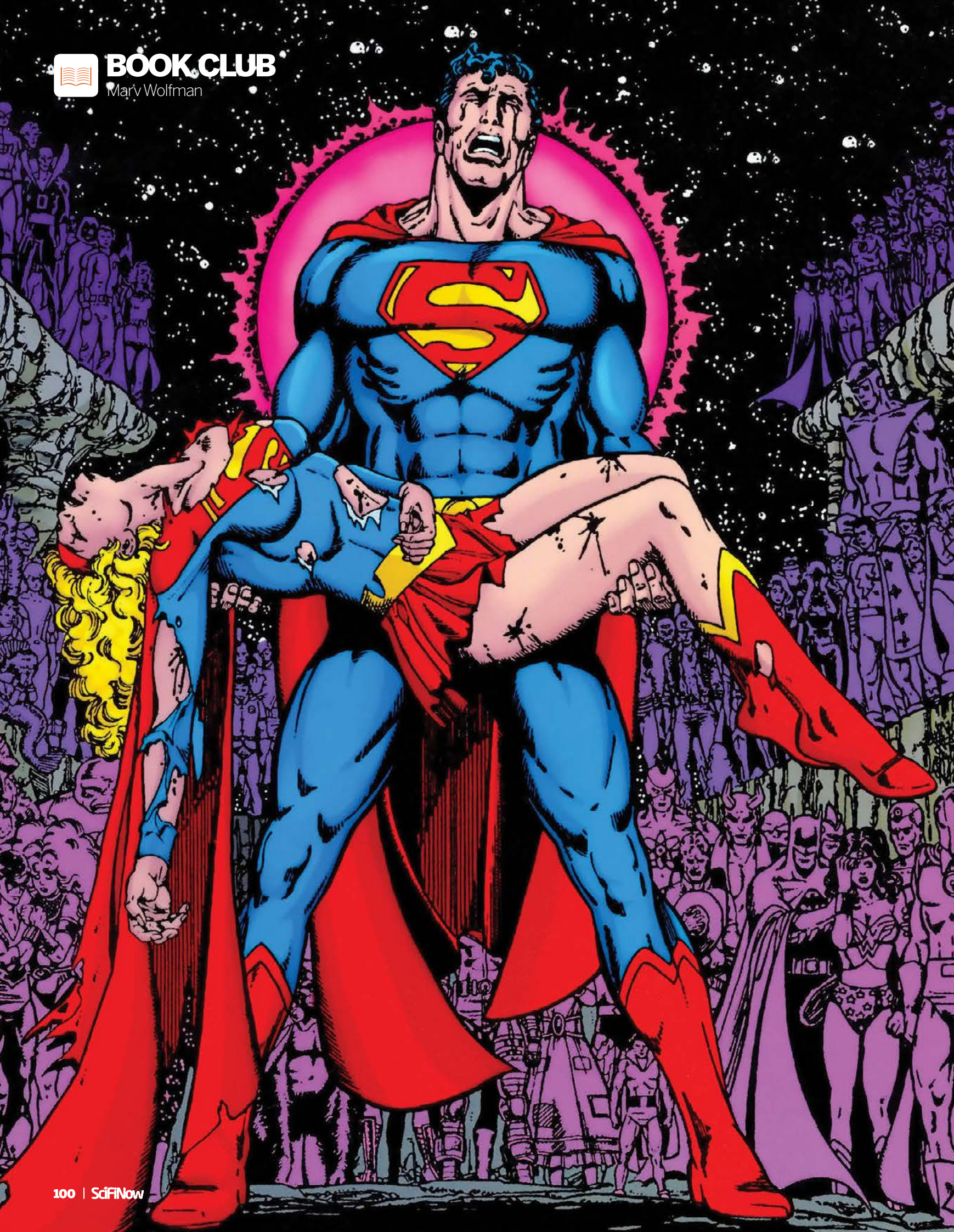
Steve Wright

SciFiNow scored 8 for
Star Wars: Vader Down
Follow our scores on JUST A SCORE



IF YOU LIKE THIS TRY...

Dark Empire
Tom Veitch/Cam Kennedy
This now non-canon trilogy showcases the true power of the Emperor.





MARV WOLFMAN: TITAN ON INFINITE EARTHS

From Teen Titans to Crisis On Infinite Earths, Marv Wolfman's impact on comics shouldn't be underestimated. We looked back at his career with the man himself... WORDS ABIGAIL CHANDLER

I F SOMEONE ASKED YOU TO NAME COMIC-BOOK CREATORS WHO HAVE CREATED THE MOST NUMBER OF ICONIC CHARACTERS, YOU'D PROBABLY PICK THE LIKES OF STAN LEE, JACK

Kirby and Bob Kane. Marv Wolfman likely wouldn't have made it onto the list. After all, he's just the *Teen Titans* guy, right?

In actuality, he has created or co-created (deep breath): Blade, Black Cat, Brother Blood, Bullseye, Cyborg, Deathstroke, Destiny (later used by Neil Gaiman in *Sandman*), Tim 'Robin' Drake, Cat Grant, Nova (and the Nova Corps), Raven, Starfire – oh, and the Nightwing identity for Dick Grayson, and turned Lex Luthor into the evil industrialist that we recognise today. Not bad going for 'the *Teen Titans* guy'.

We caught up with Wolfman at the London Super Comic Con, where our interview had to be conducted in snatches between the steady streams of fans who approached him with everything from *Tomb Of Dracula* to *Crisis On Infinite Earths* clutched in their hands, eager to tell him how he changed their lives.

Beginning his professional comic career in 1968 with DC's *Blackhawk* and some early *Teen Titans* stuff with Len Wein, he soon started trying to shake up the world of comics. Within his first year at DC, his attempt to introduce the first African-American superhero was shut down by then-editor Carmine Infantino. He would finally get his chance a few years later when he created *Blade* for Marvel in 1973.

"I think all of us who were coming into comics at about the same time had a very different philosophy and a different life than the previous generation," he told us, still looking remarkably young for a guy who has been working since 1968. "I think



Wolfman cemented his legacy when *The New Teen Titans* launched in 1980.

when you're young you're very much an idealist, and you want it done correctly. I haven't changed in all those years, but there was a major difference between the people who grew up in the Twenties and Thirties who were writing comic books back in the Forties, and those of us who grew up in the Sixties. So we just had to wait until we were in charge." He laughs heartily at the idea.

Wolfman, in fact, was put in charge of Marvel's colour comic-book line surprisingly quickly, but found that he preferred writing to editing, so he focused on changing the face of comics through the former rather than the latter.

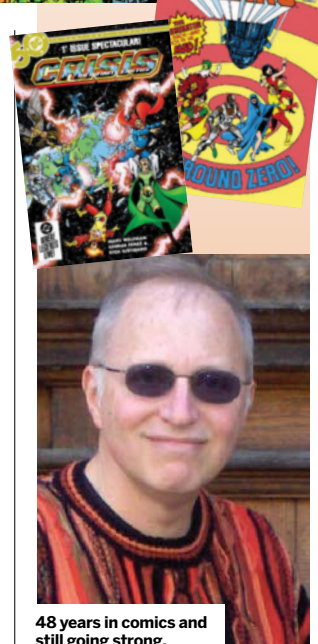
It might not seem like a big deal now, but back in the late Sixties and early Seventies, the idea of a black superhero was radical – as was his pioneering run on *The New Teen Titans*, launched in 1980. "They were the first group that was equally divided between the male and the female

characters," he says proudly. "There was always usually one female character, and the rest were male... We wanted an equal number, and we wanted them to be as well-created as the guy characters. The girls in comics used to be all defensive-type characters. Invisible Girl turned invisible, you know? Things like that. And our characters were all over the place."

His and George Perez's *New Teen Titans* featured existing characters Dick Grayson (first as Robin, then as Nightwing), Wonder Girl and Beast Boy, and added newbies Starfire, Raven and Cyborg. The series attracted massive critical acclaim, as well as some complaints from the more conservative corners of the market. Nightwing and Starfire were teenagers who were openly depicted as being in a sexual relationship. Sweet 'Kitty Pryde rip-off' Terra was revealed to be a chain-smoking supervillain having it off with the much older Deathstroke, and Cyborg was – gasp – a black man!

The New Teen Titans, which Wolfman wrote for 16 years, pioneered the mix of drama and action that comics are known for now. "I've always said that by the time you've been reading comics for a year, you've read every fight scene in the world," Wolfman explained. "So the only thing to tell stories about are people. And the Titans to me were all created very specifically to be individual people who had their own problems, their own concerns and their own worries."

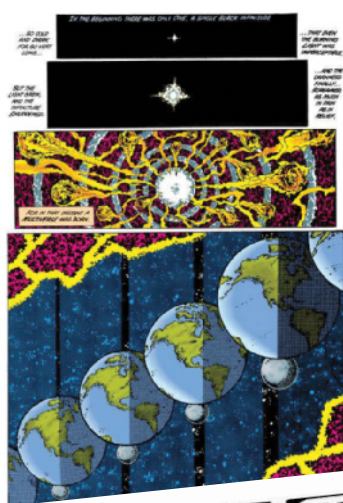
The Titans were the ultimate legacy characters, also featuring Wally West's Kid Flash and Roy Harper's Speedy, and Wolfman allowed them to grow. Under his tenure, Nightwing became a man, >



48 years in comics and still going strong.



The Titans tackled some pretty dark issues.



➤ Wonder Girl – by now mainly just known as Donna Troy – got married, and Wally graduated to being the Flash following *Crisis On Infinite Earths*, which Wolfman also wrote. That level of character development was largely unheard of in comics.

When DC launched the New 52, the chief concern levelled against it was the loss of legacy characters like Donna and Wally, and the fact that the New Teen Titans had been written out of continuity. DC were never able to shake off those complaints – fans refused to accept a new status quo in which Starfire didn't know Dick Grayson and Donna Troy didn't even exist. DC had underestimated the emotional attachment that fans felt to Wolfman's characters.

They gradually reintroduced the Titans (Wolfman even came on board for the *Convergence* miniseries featuring the original team) and now, in the recently announced *Rebirth*, a Titans team and a Teen Titans team are front and centre, with Wolfman's roster split across the two.

It must be a source of some amusement to Wolfman, writer of DC's first big reboot, that their latest reboot has had to be undone so quickly, largely because of the complaints regarding many of his characters. "I believe that comics should be aimed at the current generation, which means that every 25 years you need to revitalise them," he says. "Nobody expected these characters to live quite this long... It's something I believe in, but I don't believe in doing often. I waited 50 years [to do *Crisis On Infinite Earths*!]"

Wolfman's characters don't seem to need a whole lot of revitalising. *The Teen Titans Go!* cartoon series is a huge hit, bringing his characters to a new, young audience which he never expected to reach. "You

never do, because when we did the Titans there were no cartoon shows like that, that were that well done. There was no place for it even to be reprinted; we just didn't reprint books back then. So no, I could not have expected that popularity, and I could not have expected that the people who do the cartoon show would do such a good job with it."

But while people still lament the lack of a live-action outing for the Titans, plenty of his characters are getting screen time, whether it be Cat Grant in *Supergirl*, Deathstroke in *Arrow* or Cyborg in *Batman V Superman*. "I love the stuff," he says with genuine delight. "I enjoy seeing [my] stuff on screen."

He acknowledges, though, that that's not the case for all comic-book creators, when one fan in the signing queue interrupts to ask about Alan Moore. "Alan doesn't believe that his stuff should be in

movies, and it's because he writes with the intent of it being read. You look at the *Watchmen* movie – his dialogue is great in the comic book, but it can't be spoken. There's a big difference between spoken dialogue and written dialogue, and what Alan is saying is his material is meant to be read, not acted. He doesn't write it for that... But he will not take the money [for screen adaptation]. He'll only take it on reprints of his own books, because that's his. The movie stuff, he turns it all over to the artist... I have great respect for Alan."

Wolfman may have such a clear insight into Moore's problems with adaptations because he shares some of them – just not when it comes to screen adaptations. "I've made a policy since the Seventies of never looking at anything I've created after I leave it," he says. "When I started *Titans* and took over characters like Robin and such, I didn't ask Bob Kane or any of the guys who preceded me, so I don't want them to ask me. They should just do their comics the way they believe it should be done, the way I did it. So I don't look at it. That way, I don't have to say whether I like it or not."





Characters great and greater

Wolfman's creations adapted on the big and small screens

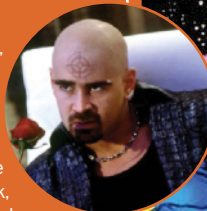
Blade

A successful movie trilogy was made from the *Blade* comics, starring Wesley Snipes. But *Blade* wasn't the only character in it who was created by Wolfman. Deacon Frost, played by Stephen Dorff in the first film, was a Wolfman creation, as was Hannibal King, played by Ryan Reynolds in *Blade: Trinity*.



Bullseye

Bullseye, like everyone else, did not come out of the *Daredevil* movie well. Played by a mad-eyed, bald-headed Colin Farrell, he had the skills of Bullseye and even some of the snark, but was let down by the weak film surrounding him. Shame.



Nova Corps

When your leader is played by Glenn Close, you know you've made it. The Nova Corps debuted in mega-hit *Guardians Of The Galaxy*, and look set to continue playing a big part as Marvel's movies continue to go cosmic. The superhero Nova has yet to appear in live action, either as the Richard Rider version created by Wolfman, or as the Sam Alexander one currently in the comics.



Deathstroke

Slade Wilson was a recurring character in *Arrow* for years, starting off as Oliver's island buddy before becoming the villainous Deathstroke. He wears a close version of the iconic Deathstroke costume, and even has a sidekick Ravager, a character who changed a lot of the years, but who was originally created by Wolfman.



Cat Grant

As one of the *Daily Planet* characters, Wolfman's Cat Grant has appeared in many Superman-related TV shows. In *Lois & Clark: The New Adventures of Superman* she was Clark Kent's man-chasing co-worker, in *Smallville* she was a reporter obsessed with bringing down vigilantes, and in *Supergirl* she's Kara's powerful boss, played in scene-stealing fashion by Calista Flockhart.



ALAN MOORE DOESN'T BELIEVE THAT HIS STUFF SHOULD BE IN MOVIES, AND IT'S BECAUSE HE WRITES WITH THE INTENT OF IT BEING READ MARRY WOLFMAN

Does that mean he's not especially precious about his creations, we ask? "I'm incredibly precious over my creations, which is why I won't look at anyone else's so I don't have any feeling of saying, 'This is wrong' or anything like that. It's not my right to say it because I don't own the characters, but my characters, I know how they speak. And nobody, even if they're 1,000 per cent better than I am, if Alan Moore wrote it or Neil Gaiman wrote it, and they're better writers than I am, they still would not get what's in my head. Therefore they would not write the characters correctly, in my mind."

He finds screen adaptations much easier to enjoy because they're "a completely different entity," and so changes are natural and expected. But he admits to us that he did take a peek at the recent *Starfire* series because he's a fan of comic-book creator Amanda Conner.

Even now, 36 years after the New Teen Titans debuted, Wolfman still has new things to say about his characters. He doesn't particularly want to write the main book anymore (although he confesses to having "maybe one or two more *Titans* stories that I can tell"), but he is still drawn



Blade was a seriously big deal back in 1973.

Crisis was long before DC got carried away with their reboot events.

to the original characters. He has recently written a couple of issues of the *Cyborg* series, and is currently working on a *Raven* miniseries. "I could write *Raven* for the next 30 years," he says, nostalgically. "Or *Cyborg*, or *Starfire*."

It's remarkable that one man could create so many enduring characters. Characters like *Raven*, *Blade* and *Cyborg* have meant so much to so many people, and are still central to comics today. His characters have especially reached out to people who often feel ostracised by comics' lack of diversity, and the critical and financial success of his comics helped to persuade editors and publishers that female and ethnic minority characters could sell a book.

Could Stan Lee say the same? We don't think so. ☺

From the makers of SciFiNow



THE COSPLAY BOOK

Dive into the fascinating world of costumes and role play, from the hobby's origins in the early days of fandom conventions to its breakout success with the advent of the Internet. You'll also find answers to your burning cosplay questions, and get inspiration from some of the world's best cosplayers.



Also available...



A world of content at your fingertips

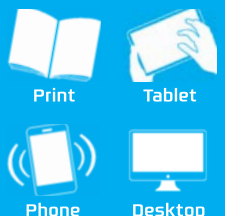
Whether you love gaming, history, animals, photography, Photoshop, sci-fi or anything in between, every magazine and bookazine from Imagine Publishing is packed with expert advice and fascinating facts.



BUY YOUR COPY TODAY

Print edition available at www.imagineshop.co.uk

Digital edition available at www.greatdigitalmags.com



Final Destination Doctor Who Star Trek Night of the Comet

APRIL 1995

IMAGINE PUBLISHING LTD

£1.50

SciFiNow

THE PREMIER SCI-FI, FANTASY,
HORROR & CULT TV MAGAZINE

TIMEWARP™

100% PURE
SCI-FI
ENTERTAINMENT

RETRO CLASSIC

NIGHT OF THE COMET

CELEBRATE THE END OF THE WORLD IN STYLE 122

COMPLETE
GUIDE
FINAL
DESTINATION

THE UNTOLD STORY OF THE
DEATH-DEFYING HORROR FRANCHISE 106

FLASHBACK
THE
UNDISCOVERED
COUNTRY

HOW STAR TREK GOT
BACK ON TRACK 118

QUIZ
JUMANJI

CAN YOU SURVIVE
THE ULTIMATE
BOARD GAME? 126

AN IMAGINE
MONTHLY





THE COMPLETE GUIDE TO THE FINAL DESTINATION SERIES

THE SERIES THAT MADE US AFRAID OF EVERYTHING FROM AEROPLANES TO HOUSEHOLD APPLIANCES HAS SPAWNED FIVE ENTRIES. SURELY IT'S READY TO MAKE A RETURN IN THE NOT-SO-DISTANT FUTURE? WELCOME BACK TO THE FINAL DESTINATION...

WORDS CALUM WADDELL

The horror genre was a strange beast at the time the millennium rolled around. Buoyed by the success of both *The Blair Witch Project* and *The Sixth Sense* (both unleashed in 1999), and with the *Scream* series bringing back the teen-kill template for a whole new generation, the form was quickly becoming acceptable to a multiplex audience. Ten years earlier, of course, and it was a different story.

Case in point: the marketing brains behind such obvious scary movies as *The Silence Of The Lambs* (1991) and *The Hand That Rocks The Cradle* (1992) had done everything within their power to avoid any sort of association with psycho-cinema. Alternative but meaningless monikers such as 'psychological thriller' became accepted terms to describe these dressed-up terror titles, such was the stigma associated with anything even *slightly* spooky. Yes, after sundry video-nasty controversies, straight-to-video bloodbaths and cheap and cheerful schlock sequels to splatter staples such as *Friday The 13th* and *The Texas Chain Saw Massacre*, no one – it seemed – wanted to treat fright-flicks with any degree of respect.

However, post-*Scream* and things were changing, most notably at the major studios. New Line Cinema,

for instance – which had begun life as an indie production outfit, hitting big with *A Nightmare On Elm Street* (1984) before being bought by Time-Warner and developing such blockbusters as *The Lord Of The Ring* trilogy – never forgot its roots. And one young office hand at the label's New York offices was about to give the company a screenplay that would create the millennium's first major macabre movie franchise.

"*The X-Files* was my favourite show at the time, so I decided to write a story that evolved around the basic concept of people cheating Death – and I thought it might make for a cool little episode of the series," begins Jeffrey Reddick, creator of *Final Destination*. "I got the idea after reading a story about a woman on vacation that changed her flight after her mother had a bad feeling about it. The flight she was scheduled to be on crashed, which meant that she survived. At the time I was trying to find an agent, and one way to do that was, obviously, to get something picked up by a TV studio. Originally the characters were all adults who didn't know each other, but after *Scream* came out, everyone in Hollywood was all about high schoolers, so I changed it to fit the marketplace."

In Reddick's original screenplay, a premonition warns one school pupil to exit a plane that is bound for Paris

and destined for destruction – but some days later, his friends begin to turn up dead in what are assumed to be a rash of bizarre suicides. The on-screen blood and gore is therefore practically non-existent. Instead, Reddick's *Final Destination* is all about mourning, mystery and malevolent circumstances. Exactly why are these young people ending their lives? Of course, by the time directors James Wong and Glen Morgan (both of *X-Files* fame) came on board, things began to change. While the opening act of Reddick's script remains largely the same as the final film, such familiar and celebrated set pieces – including the sudden scene where a female teen is run over by a speeding lorry – were all inserted into the story at a later date.

Reddick, however, has no hard feelings about the alterations that the two filmmakers made. "I actually love what James Wong and Glen Morgan did," he admits. "In my script, Death was always a nebulous force. It was never a guy in a hood hacking up teenagers with a sickle or anything like that. Instead, Death manipulated the characters in a way that, when they died in accidents, it appeared to everyone that they had taken their own life. So I had the driving concept that you can't cheat what is meant for you – but I think the film that was eventually made was even

Every film begins with a startling premonition about an impending massacre.



➤ more universal. I was involved in the re-writing process too – Robert Shaye, the president of New Line, was kind enough to take into account my feelings, and he would let me read and comment on every draft. In the end, I enjoyed the *Final Destination* that we all agreed to make and which people today know and love. Of course, there are bits that I think could be better, and some parts of my original script that I would like to have seen included, but I think any writer feels that way. However, it is a special film that had a great concept and a new spin on the genre. To get anything made in Hollywood is a miracle. For me, *Final Destination* was a dream come true.”

Also along for the *Final Destination* ride would be at least one genre veteran: the Candyman himself Tony Todd. In the first film, Todd portrays a mysterious mortician who seems to enjoy his job a little bit too much. Inevitably, with this being a post-*Scream* shocker, *Final Destination*

also gives Todd the chance to deliver a lecture about ‘cheating death’ and the rules of staying alive. Delivered with the sort of husky-voiced aplomb that fans expect from the actor, Todd’s appearance also won *Final Destination* plaudits from ‘old school’ horror-hounds.

“The mortician, whose name is William Bludworth, is one of my favourite roles,” enthuses the actor. “It also really caught on with the audience. I sign a lot of *Final Destination* autographs to this day – almost as much as *Candyman*. In fact, when I went to a screening of the sequel, I got applause when I reappeared! But then they left me out of *Final Destination 3*, mainly because of financial reasons, which is not uncommon in Hollywood. However, when they put that movie out for an advance screening the audience actually said, ‘Hey, where is the mortician character?’ So I ended up doing a voiceover spot on the third film.”

“Now, I hope you heard my voice in that thing, because they paid a lot of money for it – in fact, they paid a lot of money *per word*! And then they did a fourth one, and I did not have the chance to be in that either, even though I told them I wanted to be in there. Thankfully, I got to return for part five, and a lot of that has to do with the *Final Destination* fans. They let the producers know that I was one of the continuous elements of that series that they expected. In fact, I think I am the only character to have done more than two of the movies!”

Indeed, after becoming a huge success upon its release in 2000 – grossing five times its \$23 million budget – it was only a matter of time before *Final Destination* spawned a sequel. Naturally, in the post-9/11 world a plane crash was probably not the ideal situation for a popcorn splatter movie, and so it was that *Final Destination 2*, which arrived in 2003, hinged its narrative upon another situation where a premonition results in some youngsters managing to (temporarily) avoid an early grave.

In this case, it is a brutal road accident – and with actress Ali Larter (later from *Heroes*) returning as the sole survivor from the preceding film, *Final Destination*



TOP 10 DEATH SCENES

Those who cheat the Grim

1. PLANE CRAZY FINAL DESTINATION (2000)

Not one to watch before heading off on your holidays, *Final Destination* begins with one of the most believable and harrowing plane crashes ever depicted on the big screen. Not something that could be repeated post 9/11.



2. KEEP ON TRUCKIN’ FINAL DESTINATION (2000)

The moment that epitomises the suddenness of the *Final Destination* franchise: hysterical character stands on road and, mid-sentence, is squashed by a speeding lorry that comes out of nowhere.



3. WHO’S NEXT? FINAL DESTINATION (2000)

It would be unfortunate and unforgivable to spoil the ‘final’ twist in the original film, but rest assured, it is impossible not to enjoy the cheeky cliffhanger that the carnage-packed trendsetter ends on.



4. AIRBAG FINAL DESTINATION 2 (2003)

After surviving a car crash, everything seems fine for a young businesswoman – at least until her airbag is released, pushing a strand of metal straight through her skull. Ouch. Also, gross.



5. SPEAR TO THE HEAD FINAL DESTINATION 2 (2003)

An extra careful and perennially topless young man thinks he can avoid death – until he slips on some spaghetti, lands on broken glass and, for good measure, is trepanned by a falling fire ladder.



THE FINAL DESTINATION SERIES

COMPLETE GUIDE

"ORIGINALLY THE CHARACTERS WERE ADULTS, BUT IT CHANGED TO FIT THE MARKETPLACE"

JEFFREY REDDICK

2 proved to be just similar enough to almost equal the first flick's box office performance.

"Honestly, *Final Destination 2* is my favourite out of all of the films," enthuses Reddick, who returned to his hit franchise as the producer of the sequel. "When I sat down to write the story, I wanted to do what I love with sequels: I wanted to expand the universe instead of just retelling the same movie. I also wanted to take the viewers by surprise, so we start off with a group of teenagers that you think are going to be the leads, and then we kill them all. And of course, I wanted to bring back the two leads from the first film – mainly to show how the deaths in *Final Destination* had a ripple effect into all of these other people's lives. Of course, the *Final Destination 2* that was made was a little different because the first film ended with two characters surviving – but in the end, Devon Sawa did not return

Final Destination was a hit at the box office, grossing over five times its budget.



Reaper pay the ultimate price...

6. NAIL-GUN MASSACRE FINAL DESTINATION 3 (2006)

Any sense of seriousness is quickly lost from *Final Destination 3* after a supporting personality somehow manages to nail-gun herself to death in a hardware store. Yes, really.



7. SUNBED SLAUGHTER FINAL DESTINATION 3 (2006)

What happens when the search for that perfect shade of tan turns lethal? *Final Destination 3* has the answer. It will also make you terrified of sunbeds for life.



8. DECAPITATED BY A CAR WHEEL THE FINAL DESTINATION (2009)

If there is one moment that almost saves this lacklustre sequel it is the fact that it may well be the sole slice of cinema ever made that has a screaming bystander lose her head to an airborne racing-car fire.



9. LASER SURGERY FINAL DESTINATION 5 (2011)

In perhaps the franchise's most gruelling moment, a young woman is trapped in an optician's chair and, with her right eye forced open, loses more than just her sight thanks to a flesh-piercing laser...



10. GYMNASTIC NASTINESS FINAL DESTINATION 5 (2011)

Simple but outstanding – a gymnast is blinded by some powder and falls neck-first onto the ground, turning herself into a heap of bloody broken bones, and basically snapping in half.



SOLE SURVIVOR

The other film about Death stalking a plane crash survivor...

You know the drill: you have 'invented' an amazing, original, inspirational story idea, and then someone tells you it has already been done. Pity be then for poor Jeffrey Reddick who – upon enthusing about *Final Destination* to a friend – was informed that his latest invention sounded a little like an obscure weirdie called *Sole Survivor*, made in 1983 by Thom Eberhardt (later behind the fan-favourite zombie satire *Night Of The Comet*).

"Yeah, I actually did see *Sole Survivor*," admits Reddick of the movie, which features a woman surviving a plane crash, only to be stalked by the walking dead. "But I watched it after I wrote my *X-Files* script. A buddy of mine remembered it, and he told me there was this movie with a similar story. I remembering finding it on video and thinking, 'Oh boy, my script is quite similar to this!'"

Reddick didn't let that deter him, however, "When I began work on *Final Destination*, I made sure that Death had a very different motivation, and the survivors were not experiencing anything like that which is seen in *Sole Survivor*." Nevertheless, the success of *Final Destination* has won *Sole Survivor* some 'footnote' status among fear-film fans. As an oddball prologue to the more accomplished *Final Destination*, it is well worth checking out.



for the sequel. So they could only use Ali Larter, and it became more about her story, which actually turned out really well."

Final Destination 2, which would be directed by the late David R Ellis (*Snakes On A Plane*) and written by J Mackye Gruber (*The Butterfly Effect*) and Eric Bress (who worked on the first *Final Destination*), from a story by Reddick, is at the very least an honourable follow-up. It might not quite have the terror-timing of the original, but it does offer some fantastic jump-scares and a sense of unpredictability, which is further cemented when Larter – looking like the surefire survivor – is ruthlessly killed off shortly before the end credits.

This sudden jolt does on the one hand indicate that the franchise is unwilling to compromise, but on the other, it feels quite cruel and – obviously – meant that any potential *Final Destination 3* was going to lack continuity with the previous two movies.

"No, I don't think it was a mistake to kill our only surviving character," laughs Reddick. "You need to do something at least slightly different with a sequel. And to me, *Final Destination 2* was just a fun thrill ride –

and I think it had such a great, gory opening with the freeway pile-up, which remains my favourite moment out of all five films. We were also starting to take the series in a slasher-movie direction. I've spoken about *Final Destination* as a 'slasher without a slasher' in the past, and that is because when you strip away the supernatural factor, you basically have Death stalking and killing pretty teenagers in fairly original ways."

By the time of 2006's *Final Destination 3*, original director James Wong and producer Glen Morgan opted to return to the series, having worked on such flops as the *Willard* and *Black Christmas* remakes, this time tackling a story in which a potentially deadly roller-coaster ride is saved by (you guessed it) yet another premonition.

Rising star Mary Elizabeth Winstead takes on the leading lady role for the second sequel, but this time the outlandish special effects and ridiculous deaths are played entirely for comic relief. The slightly sadistic tone of part two is generally left to the side – the *Final Destination 3* cast are, to put it bluntly, of the 'asking for it' variety. While the third entry is not entirely

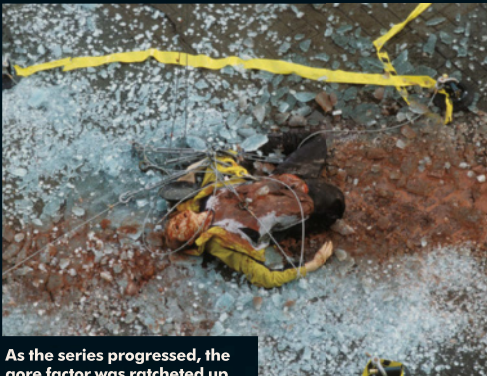
"NO, I DON'T THINK IT WAS A MISTAKE TO KILL OUR ONLY SURVIVING CHARACTER. YOU NEED TO DO SOMETHING DIFFERENT"

JEFFREY REDDICK



THE FINAL DESTINATION SERIES

COMPLETE GUIDE



As the series progressed, the gore factor was ratcheted up.



The third film saw Mary Elizabeth Winstead take on a lead role.

without merit – and the initial theme-park mayhem is insanely entertaining – it does feel as if the formula is now lacking anything approaching originality. Even Winstead, who would later prove her worth as an actress in more demanding fare, offers little screen presence, becoming just another girl-in-peril with no more personality than that typically afforded to direct-to-video *Scream Queens* or victims of Michael Myers. Ultimately, had Death turned up wearing a hockey mask, *Final Destination 3* would play out almost exactly like any number of *Friday The 13th* sequels, only with far higher production values.

"I couldn't get involved in the third film because the studio wanted to do it very quickly, and honestly I was a little lost for ideas," admits Reddick, displaying remarkable honesty. "I was still interested to see where James and Glen were going to go with it, but I felt as if they did not evolve the franchise with that film. I was disappointed that the third one decided on a new

'rule', which is that everyone has to die by the end. I know you can't cheat Death forever, but the idea that no matter what you do, everyone is going to get it at the conclusion of the film... to me, that just forces you into a box. Where do you go from there?"

A semi-remake of the first film, it seems, was the answer. Unfortunately, with *The Final Destination* (2009) once again helmed by David R Ellis, it was not just the story-world of the mythology that displayed signs of a disaster. Advertised as the franchise's tenth anniversary and winning a near-\$200 million box office based on its then-fresh 3D approach, *The Final Destination* has some unlikable American youths – who all live in insanely big Los Angeles mansions – survive a racing derby demolition, only to bite the dust in some mind-bogglingly bizarre ways (including by car wash and sink drain). ➤



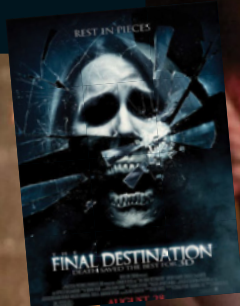
The death scenes became more and more creative.



For some, *Final Destination 3* marked the point where the rules of the series changed.



For many, *The Final Destination* remains the worst film in the series.



"FANS WERE EXPECTING SOME SORT OF CLOSURE WITH THE FINAL DESTINATION, AND THEY DIDN'T GET IT"

JEFFREY REDDICK



While this is all played out with the same 'splat-stick' comic timing of the other movies, and there is a slightly original plot twist in the sense of an added final act premonition, *The Final Destination* has such little character development for its rich suburban teens that it is impossible to care who lives or dies. To make matters worse, this fourth entry is really, really boring – with exposition of the 'teens in a mall, shopping for clothes' type. The concluding caper, then, has very little to offer outside of the usual (and now very digitally enhanced) demises.

"The problem with the fourth film is that the project got the green light right before the writer's strike, and they had to rush it into production," admits Reddick, who – due to the circumstances of the scriptwriter union's guild – opted to sit out on another sequel to his cash-cribbing creation. "I actually did enjoy it – but I think calling it *The Final Destination* was probably a mistake. It made it sound as if this was the last one, and we were going to come full circle when, of course, it was nothing of the sort – it was just *Final Destination 4*. In the end, it made a ton of money, more than the other movies, but the fans were disappointed. They were expecting some sense of closure, and they didn't get it."

Thankfully, the best was – arguably – still to come. With the profits of part four setting a new record for the ongoing shock-cinema staple, it was only a matter of time before *Final Destination 5* made an appearance. This time around though, a decision was made to bring in some new talent, with up-and-coming director Steven Quale (who had been James Cameron's second unit

man on *Titanic* and *Avatar*) overseeing the new, bigger-budgeted (\$40 million) outing.

Furthermore, *Final Destination 5* does everything right – even linking the events of the previous movies to the new death-scape and building to a genuinely surprising finale that takes the viewer right back to the events of Reddick's original.

Perhaps the greatest of all the *Final Destination* films, the fifth outing begins with a bridge collapsing and a wealth of high-octane, eyeball-popping, skull-crushing action that aptly sets up yet another round of riotous tongue-in-cheek demises. However, while the characters in parts three and four are instantly forgettable, this fifth attempt at the same old, same old actually manages to give its doomed teens a sense of destiny and humanity.

Also boosted by the reappearance of Todd's mortician, *Final Destination 5* was another box-office blockbuster, but the general consensus among fans was this really *was it*, with an end-credits sequence even offering up a 'best of' compilation, featuring nothing but the 'good stuff' from each of the films.

"As far as I know, *Final Destination* is finished for the time being," admits Reddick. "Warner Bros, who own the rights, initially hoped they could get a TV series off the ground, but it hit a dead end, and that is easy to understand! I mean, it is a tough egg to crack for a weekly television gig. But at this stage, who knows? Craig Perry has been the guiding force behind the franchise, producing every single one of them, and we are really good friends. He always

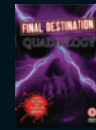
THE FINAL DESTINATION SERIES

COMPLETE GUIDE

keeps me informed about what's going on, and he and I know that the fans keep clamouring for another instalment. I can only say that he is fighting the good fight to get the sixth movie made, but right now the word is that there simply are not any plans to do continue the franchise. It might just be that the storyline has run its natural course."

Indeed, as one of the highest-grossing horror legacies of all time, it is difficult to believe that *Final Destination* is permanently out of action. As with *Saw* or *Paranormal Activity*, old genre icons are difficult to destroy forever, and we assume it will not be long before we begin to hear rumblings of a new romp pitting a fresh bout of Californian high-school kids against a vengeful spirit aiming to eliminate each of them in a series of suitably plasma-packed sequences.

"I am a lifelong horror fan," continues Reddick. "And while I hope to have many more films made, I could die tomorrow and at least say that I created a movie with a concept that resonated with people. I still hear people today, when they miss getting hit by something or dodge a car speeding past them, say, 'Wow, that's a *Final Destination* moment.' So to know I created something that has a great place in horror history, and the general pop culture, is amazing. And I still get people telling me that I have scared them off flying forever." ✍



The *Final Destination* Quadriology is available to buy on DVD now, distributed by Eiv.

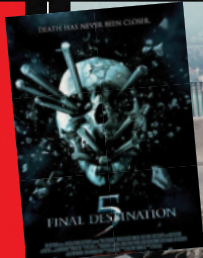
REDDICK'S NEXT MOVE

The writer of *Final Destination* gives us a preview...

"I am so incredibly proud of writing *Dead Awake* – a new horror movie that is now in the can and screening for distributors very soon," reveals the *Final Destination* creator. "It is a supernatural thriller about sleep paralysis, which a lot of people suffer from. We have got an amazing cast, including the wonderful Lori Petty from the cult movie *Tank Girl*, and the film turned out really well. I was joking with the producer that you only die once, but you have to sleep every night.

"You can follow the film at www.areyoudeadawake.com. The site is live, and we're going to start posting updates about the movie as it enters into distribution and festival screenings. I'm also working with Global Renaissance Entertainment and Lionsgate CodeBlack on a slasher film called *Superstition*. It is about a dead pool set up on a college campus. After playing with the genre for *Final Destination* and the first sequence, I'm so excited to finally do a proper slasher film.

"I'd also love for your readers to check out my *Good Samaritan* short film and the music video I directed called *Divine Cure*. The music video is based on the true story about young boy who was sent to a gay conversion camp. He boy acts in the video and what he endured his horrific. Most people think it's made up, but it isn't – reminding us that the worst horrors are real life ones."



***Final Destination 5* was a marked improvement – although where the series goes next is anyone's guess.**



Improbably, part five saw things go full circle.



Tony Todd returned for the fifth instalment as the mortician, William Bludworth.



INTERVIEW

TERRANCE DICKS ON DOCTOR WHO

WHILE ONLY A PART OF HIS IMPRESSIVE RESUME, TERRANCE DICKS' WORK ON DOCTOR WHO, SPANNING FIVE DECADES, HAS MADE HIM A GENUINE LEGEND AMONG SCI-FI FANS

WORDS MARTIN PARSONS

Script editor through the glorious Jon Pertwee years, writer of classic stories such as 'Robot', 'The Brain Of Morbius' and 'The Five Doctors', and author of dozens of adaptations and original novels, Terrance Dicks is a revered figure in Doctor Who fandom. We spoke to him about his work on the show, the responsibility of being an elder statesman of Doctor Who and his opinions on the show's current incarnation.

You became involved with Doctor Who around the time of 'The Invasion'...

I came in 1968, I think. The first *Who* thing I ever attended, my first day of work, was a playback of 'The Web Of Fear'. I remember they were trying to find a way of making the roar of the Yeti sound less like a flushing toilet. I don't think they ever cracked that one; it always sort of did a bit. I was there as a sort of assistant script editor for the rest of Patrick [Troughton]'s time up to 'The War Games', which was the big event of that period.

How did you actually get the job?

I always feel a bit guilty about this, because fans seem to think, "What a terrific job, how you must have fought and struggled!" What happened was, before that I'd been working on a soap opera called *Crossroads*, which was the original wobbly sets, *Acorn Antiques* thing, which went out four times a week. On that I met Derrick Sherwin. Derrick left to become script editor of *Doctor Who*, which he didn't really want to do. He wanted to do something rather superior – I mean, nobody thought much of *Doctor Who* in those days; it was just a children's show that had been on for a few years. Then Derrick got a job that he wanted on a play series, but he couldn't leave until he found his own replacement. So he tried several people, all of who apparently failed disastrously, and then – I think in some desperation – turned to me.

I was sitting at home one morning in my study, trying to think of the next job, and Derrick phoned up and said, "How would you like to be script editor of *Doctor Who*?" It was as simple as that. I was a bit cautious about it, and I said, "For how long?" and he said, "Well, we'll give you a three-month trial contract, then we'll see." I thought they'd probably fire me at the end of three months, but it was three months regular money. So I said I'd give it a go and, as I always say, there was the rest of my life!

You were involved with the UNIT years. Did your background in the armed forces help you with writing military characters?



Terrance Dicks shepherded *Doctor Who* through some of its most iconic storylines.

Not in the least! [laughs] My military service didn't help with anything! UNIT came out of... what I always say is that our predecessors, [Peter] Bryant and Sherwin, made several decisions, all of them bad and wrong. One of them was to exile the Doctor to Earth, which was purely for economy. It's cheaper to shoot on Earth. Science fiction is expensive by definition – if you do an alien planet then you've got to build it, costume it, everything. But the Doctor stuck on Earth is not the Doctor, and the show isn't *Doctor Who* any more; it's *Quatermass* or something like that. So as soon as I was in full charge, I was determined to get him up and away again.

UNIT solved a lot of problems short term – where did the Doctor live, how did he eat, where did he get his supplies from, all kinds of things like that. I'm completely schizophrenic, because I love the UNIT setup. Nick Courtney [who played Brigadier Alistair Gordon Lethbridge-Stewart] was terrific. The relationship between him and Pertwee was great. So I loved all that, but I spent a large part of my time trying to get rid of it!

How do you feel about the horror content in Doctor Who?

You have to be careful. It's got to be scary. Barry [Letts] and I never thought of it as a children's show. The BBC did, but we used to say it was a family show. We got audiences across the board, as it were. So you wanted to be frightening, but you're walking a fine line all the time. Barry was always very concerned about this, much more concerned than I was. We had one or two slip-ups – in one of the Auton stories ['Terror Of The Autons'] there's a troll doll that comes to life and attacks people, and apparently children all over the country were refusing to take their teddy bears to bed in case they grew fangs in the night and set about them.

In another scene the Doctor is rescued from an angry mob by what he thinks is a police car, but he reaches out and peels off the face of the policeman to reveal an Auton. Barry got a letter from the Metropolitan Commissioner of Police saying, "We are trying to ➤



"I LOVED UNIT,
THOUGH I TRIED
TO GET RID OF IT"
TERRANCE DICKS



'The Brain Of Morbius' remains one of the
show's most fondly remembered serials.





FANG ROCK

5 BRILLIANT THINGS ABOUT HIS MASTERPIECE

1. The Doctor is fully alien

Apparently due to Tom Baker having a bad time during filming, the Doctor is at his most moody, unpredictable and batshit crazy. His reading of the line, "This lighthouse is under attack, and by morning we might all be dead!" with a huge grin on his face is majestic.

2. The monster is terrifying

Okay, the bloodthirsty Rutan looks like a blob of snot when we see its true form, but its ability to shapeshift means that it spends a good chunk of the show looking like poor murdered lighthouse keeper Reuben. His chilling smile and dead-eyed stare are nightmare-inducing stuff.

3. The location is incredibly well realised

It might just be a few model shots and some simple sets, but the lighthouse on 'Fang Rock' feels completely real. Paddy Russell's direction makes it an incredibly menacing space where you never quite know what lurks around the corner.

4. That slap

Tribal warrior assistant Leela takes umbrage with shipwrecked secretary Adelaide's screaming and shuts her up with a smack around the chops. They probably wouldn't get away with anything like that these days, but it is completely in keeping with Leela's character, and totally hilarious.

5. The best epigraph ever

The Doctor reciting a chilling passage of Wilfrid Gibson's *Flannan Isle* as the TARDIS leaves an island full of corpses is one of the greatest endings to a *Doctor Who* story ever. "Aye, though we hunted high and low, and hunted everywhere, of the three men's fate we found no trace, of any kind in any place..."



'*Terror Of The Autons*' drew some complaints for its scarier scenes.



➤ convince children that the policeman is their friend – you are not helping us!" So every now and then we would cop for it, but Barry was very scrupulous, and we would try to get the line right. I think after we left they were somewhat less scrupulous on occasion.

But even in your story 'The Brain Of Morbius' there's a lot of violence: Cordo gets his stomach blasted open, the Doctor gasses Solon...

The way it's done is very much to do with the director and the producer. You can describe it in the script and it can come across as very mild or absolutely horrifying. One of my scenes, which I think is pretty horrifying, is the Raston Robot and the Cybermen in 'The Five Doctors' – a terrible massacre! I just sketched in a paragraph or two in the script – they [the Third Doctor and Sarah Jane] encounter a troupe of Cybermen, and they're trapped until the Raston Robot appears and destroys the Cybermen. But they had a real field day with it! I thought it was very good, I enjoyed it enormously.

Did you ever feel let down by what was done to any of your scripts? Have you ever been disappointed with the interpretation?

No, I don't think so. People don't realise how incredibly difficult television production is, but I did, you see, having worked very closely with Barry over five years. I know that everybody was always doing their best. I would feel that some directors were better than others. A really good director would not only get the best out of the script, but add something as well, and a lesser

director might not quite do it justice – but that's all in the swings and roundabouts of television production!

How do you feel about the characterisation of the Doctor post-2005?

The trouble is that they have to move at a much greater pace. I think it's very good, I mean it's brilliant, but it has to move very quickly, and they simply don't have time for the characterisations – or sometimes the explanations! – that were there in my day.

It's being made by a generation of people who all grew up reading my *Doctor Who* books, and I'm very fond of them. The last *Doctor Who* I actually wrote was the 20th anniversary special in 1983, a long time ago. I'm a sort of figure from the past for them now – they're very kind, and they invite me to events and people are always very complimentary, but I don't do it anymore. They do it! I feel I've done my share of *Doctor Who*. I don't really want to do any more, to be honest! I'm happy to hand over to a new generation.

As you said, people look at you as one of the wise elders of *Doctor Who* – you're Uncle Terry!

I'm the George Bernard Shaw of *Doctor Who*!

Do you feel a weight of responsibility? Do you mind when fans talk to you about it?

No, of course I don't! I mean, I go to a reasonable number of conventions, and time and time again people come up and say, "Thank you for the work, I've always enjoyed it." Lots and lots of people say, "You taught me to read – if it wasn't for you I wouldn't have

TERRANCE DICKS

DOCTOR WHO

"IT'S GONE ON
FOR 50 YEARS. I
HOPE IT GOES ON
FOR ANOTHER 50"

TERRANCE DICKS



Dicks enjoyed the UNIT years, despite admitting to doing his best to end them.



His career spanned all the way through to Tom Baker's Fourth Doctor.

learned to read properly," or "I wouldn't have worked in science fiction," and that's always immensely gratifying to hear! Of course, you don't think of it at the time. At the time you're doing a job and earning a living. It's only now, many years later, in retrospect the fact that you did have an impact comes over to you.

How do you think *Doctor Who* will end? Have you ever considered it?

No! I've never even thought about it. It's gone on – admittedly with a gap – for 50 years. I hope it goes on for another 50.

How were you involved with the *Avengers* clip-show episode 'Homicide And Old Lace'?

What happened was that for some reason they didn't do it at the time. It was never done as written, as it were. We got a letter, Mac [Hulke, a *Doctor Who* scriptwriter] and I, saying that they wanted to sort of rejig it for another show they had in mind. They offered a reasonable fee, so we said fine! It's not a show I think of as being mine. I wrote a script, some elements of which survived, but they decided they wanted to do something completely different with it. It's one of the hazards of working in television – it's not a profession for the over-sensitive! ☺



Doctor Who: The Brain Of Morbius is available to buy on DVD now, distributed by Zentertain. All images here are available to buy, download and keep from the BBC Store.



'Horror Of Fang Rock' is perhaps the best showcase of Dicks' work.

PARKVIEW PICTURES PRESENTS A NICHOLAS MEYER FILM
STARRING IN THE UNDISCOVERED COUNTRY
WILLIAM SHATNER LEONARD NIMOY DEBBIE KELLEY
JAMES DOOHAN WALTER KINGS NICHELLE NICHTS AND GEORGE TAKEI
KIM CATTALL DAVID WARNER AND CHRISTOPHER PLUMMER
WITH GUFF FERGUSON BOB MARLEY BOB MARLEY
AND JEFF BOLDMAN
MUSIC BY INDUSTRIAL LIGHT & MAGIC
EDITED BY NICHOLAS MEYER & DENNY MARTIN FLOW
PRODUCTION DESIGNER NICHOLAS MEYER & DENNY MARTIN FLOW
EXECUTIVE PRODUCERS NICHOLAS MEYER & NICHOLAS MEYER
PRODUCED BY NICHOLAS MEYER & DENNY MARTIN FLOW
WRITTEN BY NICHOLAS MEYER & DENNY MARTIN FLOW
DIRECTED BY NICHOLAS MEYER

FLASHBACK

STAR TREK VI: THE UNDISCOVERED COUNTRY

THE DISAPPOINTMENT OF STAR TREK V: THE FINAL FRONTIER LED TO SERIES VETERAN NICHOLAS MEYER RETURNING TO SAVE THE AILING MOVIE FRANCHISE. THE PRODUCER OF THE UNDISCOVERED COUNTRY, STEVEN-CHARLES JAFFE, TELLS US ABOUT THE MAKING OF A FITTING SEND-OFF FOR THE ORIGINAL CREW OF THE ENTERPRISE...

WORDS OLIVER PFEIFFER

Following the almost literal *Final Frontier* in 1989, there was renewed chaos on the bridge of the *Starship Enterprise*. The William Shatner-helmed fifth instalment in the *Star Trek* movie series was both a critical and commercial misfire, which arguably shouldn't have attempted to boldly go where no man had gone before with its frankly insane pursuit-of-God-at-the-centre-of-the-universe storyline.

After putting the series back on track in 1982 by directing *Star Trek II: The Wrath of Khan*, in addition to co-writing the entertainingly close-to-comedic fourth instalment *The Voyage Home* (1986), Nicholas Meyer was contacted once again with an offer to resurrect the series following its most recent derailment.

"Nick got a call from Leonard Nimoy to say he was playing around with an idea of a new *Star Trek* movie where the wall, ie the Berlin Wall, comes down in space between the Klingons and us," explains producer Steven-Charles Jaffe. "We had just made a spy movie called *Company Business* based on the ramifications of the Berlin Wall coming down, but it barely had a release and did terrible business. Nick was depressed about what had happened, so he told Leonard he wasn't really interested."

Thankfully, Jaffe, who worked with Meyer on Jack the Ripper adventure *Time After Time*, offered some persuasive advice. "I said, 'Wait a second, this could be the greatest opportunity ever! It's not often someone gets to, in essence, make the same movie over again, but in a way that we know is going to be seen and marketed properly,'" he says. "He said, 'What are you talking about?' and I said, 'I'm talking about *Star Trek* giving the same message that we tried to do with *Company Business* and knowing that Paramount are going to release and market it, so why don't we do it?'"

Given the then-looming 25th anniversary of *Star Trek*, the pressure was on to mount a cinematic voyage worthy of that quarter-of-a-century accolade. Nimoy

had conceived the Cold War-hinged story after the idea of a prequel with a younger cast at the helm – dubbed 'The Academy Years' – proved unpopular with both the cast and fellow Trekkers. There was also a script outline penned by fellow cast member Walter Koenig, where the Romulans join the Federation and go up against the Klingons. The story ended up exterminating most of the original crew, with only Spock and McCoy surviving.

However, Nimoy's more politically poignant narrative won through. It centred on the problematic alliance between humanity and the potentially endangered Klingon Empire. It consequently explored issues of racism, including Captain Kirk's own prejudice as a result of losing his son at the hands of murderous Klingons, an event that was depicted during the Nimoy-directed *Star Trek III: The Search For Spock*.

Arguably the most successful *Star Trek* movie adventures feature a strong antagonistic threat, none so memorable than Ricardo Montalban's tyrannical return

as an avenging Khan in Meyer's previous directorial *Trek* adventure *The Wrath Of Khan*. Screen and theatre veteran Christopher Plummer was on the top of the filmmaker's wish-list for calculating Klingon General Chang for *The Undiscovered Country*.

"Nick wanted to get as much Shakespeare into this [as he could], so he thought, who better to play this villain and be able to quote some of his favourite lines than Chris Plummer?" reveals Jaffe. "He was an absolute joy to work with. He never had a role like this, and he just loved it and was so good in it."

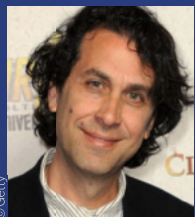
Plummer wasn't the only revered guest star to feature in *The Undiscovered Country*. Also on board was veteran British character actor David Warner, portraying the more liberal-minded and sympathetic Klingon Chancellor Gorkon (the actor previously appeared as Jack the Ripper in Meyer's *Time After Time* and as a human ambassador in *The Final Frontier*). In addition, David Bowie's then-wife, Iman,



The Undiscovered Country reunited the original crew of the *Enterprise* once more.

SCORING STAR TREK

COMPOSER CLIFF EIDELMAN WAS TASKED WITH WRITING THE MUSIC TO STAR TREK VI. HE REVEALS HIS FRESH APPROACH TO THE FRANCHISE...



What was your brief for the score for to *The Undiscovered Country*?

Nick described the opening to me as being unlike any of the other movies – more mysterious and a little bit darker. As great as all the fanfares and the marches were from all the previous films, that wasn't the tone of this film.

How was that level of freedom?

I wasn't really a Trekkie growing up. I liked the series, but I wasn't someone who was starstruck by the series. I think that was really helpful, because I never felt like I was up against the wall and had to live up to something that came before me. I felt completely liberated. Meyer knew he had a different kind of film on his hands with a different tone to all of the previous films. He completely opened the door. Apart from paying homage to the Alexander Courage theme once or twice in the film at the appropriate moments to bring back the history of the characters, I got to write an entirely new type of score.

Tell us about how you scored the theme for Rura Penthe.

They were constantly quoting Shakespeare in the film, so I thought it makes sense as [Kirk and McCoy are] up on the ice planet and they're either going to make it or they're not: there's a sort of existential question, so I thought, why not say it. So I contacted the linguist and asked them how they would say, "To be or Not to be," in Klingon. And he said, it's 'taH pagh taHbe' and I thought that's perfect! It's percussive, and it would be great for a male choir to punch those words out.

There's a beautiful crescendo at the end, how did you come up with the composition?

I thought to myself, "They're close friends, and they enter so much together, and they finally get to look off into space and have that moment of nostalgia and connection with each other." It's such a nice emotional part of the film for me, summing up – at that point – something like 25 years in their relationship, which comes to its final conclusion at that moment. It was a beautiful chance to let the orchestra relax into that scene and try to capture that emotional feeling. I thought that might be one of the perfect spots at the end to bring back the original theme to take you back to the beginning of their relationship.



➤ starred as an enigmatic shape-shifter who ultimately ends up morphing into Kirk with superb comedic consequences, while there's a youthful Kim Cattrall as Spock's new Vulcan protégé Lieutenant Valeris. Michael Dorn also cameos as Klingon defense attorney Colonel Worf, who is notably an ancestor of his *Next Generation* character.

"Guess who's coming to dinner?" was the infamous movie-referencing line uttered by Chekov, which signalled one of the most memorable dinner sequences in science fiction movie history, where Kirk and crew sit down for a tension-induced Romulan ale-fuelled supper with their former Klingon adversaries. But it was perhaps the remark, "You haven't experienced Shakespeare until you have read him in the original Klingon," spoken by Warner that remains the best piece of dialogue in this chillingly comical scene.

"The first thing that comes to me when I recall that scene is the great English actor David Warner," acknowledges Charles Jaffe. "That whole gathering between the *Star Trek* cast, Christopher Plummer and

Warner was a lot of fun and of course they were all making jokes about the blue food!"

Real tension mounted with the planned Alaskan shoot, which quite literally experienced a meltdown before production even began. The glacier locale was ideal for the mysterious desolate frozen asteroid planet Rura Penthe, where Kirk and McCoy are sentenced to life imprisonment following a guilty verdict for allegedly assassinating Chancellor Gorkon.

"I went to Anchorage by helicopter and found these amazing caves made out of blue glacier ice, which were better than I imagined," explains Jaffe, who was also responsible for shooting second unit. "The director-of-photography, Hiro Narita, [and myself] were scanning these caves and had everything planned like a serious medical operation. We flew back to LA knowing that we were going to come back in a month and film. I don't know how we missed it, but when we returned it had all melted! So what I had planned was no longer there. We had to find a replica for our caves, which luckily we eventually did."

A much more light-hearted moment came with the filming of a comical confrontation between Captain Kirk and his mirror image, perceived as a sly dig at Shatner's apparent on-screen vanity. "Nick kind of made fun of [this] in the scene where Iman morphs into him and there was the line, 'I can't believe I kissed you!' with the sarcastic response: 'It must have been a life-long ambition!' That was an inside joke about the rumours that Bill is a vain person," explains Jaffe. "That was really meant to make it clear that he has a good sense of humour about those rumours."



William Shatner's own on-screen vanity was amusingly sent up.

STAR TREK VI: THE UNDISCOVERED COUNTRY

FLASHBACK



This time, the Klingons aren't out-and-out adversaries.



Despite subsequent stories to the contrary, the producer denies he witnessed any hostility between certain members of the cast, and in fact has nothing but praise for the characters he grew up watching as a child. "This was a tight-knit family, and I was anxious to work with them. They were very welcoming and gracious," he recalls. "DeForest Kelley was a sweetheart, and so was Leonard and Bill Shatner – everybody was. Whatever things may have happened in the past between them, I didn't see any of it. I think they were all really happy to be making this last movie together."

Jaffe even came close to being starstruck by his experience working with his childhood icons. "I had one of these weird moments toward the end of shooting on the bridge of the Enterprise," he explains. "I was looking at the original cast, as we were setting up the shot and I had this crazy flashback to me as a little kid in my pyjamas watching *Star Trek* on TV in Connecticut, and I thought, 'God, is this a weird world!' Here I am now on the set of this movie working with them – the same people and in many ways the same *Star Trek*."

Sadly, the architect of this generation-defying franchise, Gene Roddenberry, died before the film's release. However, the *Star Trek* creator did view a final version of *The Undiscovered Country* before he passed away. "We met with Gene a couple of times during pre-production to go through the script. He had some minor points, but I think he was happy with it," says Charles Jaffe. "We also screened it to him before he passed away. He liked it, and I never heard anything negative from his camp. Everybody was pleased."

The Undiscovered Country abides by the rule that even-numbered films in the series are by far the most successful – a directive that has been validated all the way throughout the franchise until 2002's misguided *Star Trek: Nemesis*. Not unlike Meyer's *The Wrath Of Khan*, *The Undiscovered Country* explores hefty themes of revenge and the past coming back to haunt you, which are balanced by some well-judged light-hearted moments. The result is an entertaining and respectable swansong for the original cast of *Star Trek*, who literally get to sign-off come the closing credits.

"I thought it was kind of fun at the end having [all the cast] sign their names on screen. It was a really nice touch," says Jaffe, who's extremely proud of his experience on board the Enterprise. "I love being part of the *Star Trek* alumnus, because I can actually say to people on their birthday 'live long and prosper!' – I actually have some authority to say that."

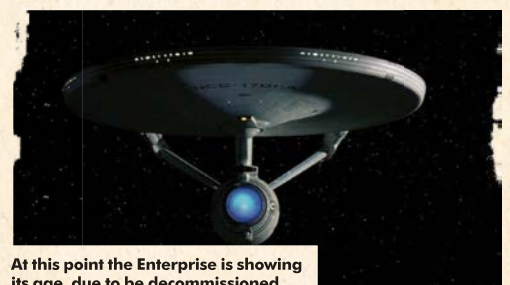


Star Trek VI: The Undiscovered Country is available to buy on Blu-ray now, distributed by Paramount Home Entertainment.

"WE MET WITH GENE RODDENBERRY... HE WAS HAPPY WITH IT"
CHARLES JAFFE



Kirk and McCoy are framed for the murder of Klingon Chancellor Gorkon.



At this point the Enterprise is showing its age, due to be decommissioned.

WHAT WOULD YOU DO IF THE WORLD ENDED, AND YOU WERE THE ONLY ONE LEFT? WOULD YOU RUN SCREAMING IN TERROR, OR WOULD YOU GO SHOPPING? IT'S CLEAR THAT REGGIE AND SAM HAD THEIR PRIORITIES IN ORDER AS WE LOOK BACK AT THOM EBERHARDT'S CULT CLASSIC, NIGHT OF THE COMET...

WORDS POPPY-JAY PALMER



NIGHT OF THE COMET

Film

RUNNING TIME:

95 minutes

RELEASE DATE:

16 November 1984

DIRECTOR: Thom Eberhardt

WRITER: Thom Eberhardt

CAST: Catherine Mary

Stewart, Kelli Maroney,

Robert Beltran, Sharon

Farrell, Mary Woronov

About

The human race is collectively ecstatic when a comet is set to pass Earth just before Christmas in 1984, and parades, street parties and all-nighters are in order to get a glimpse at the natural phenomenon. But when

Reggie, a teenaged movie theatre usher from California, accidentally misses it, she wakes up to find that she's one of the only people left on Earth. Discovering everyone who witnessed the comet has turned to dust, Reggie and her pep-squad sister Sam must venture out into a deserted downtown LA in search of any other human life. But some things are determined to stop them along the way...

It's the end of the world as you know it. What do you do next? Well, firstly you'd probably panic. You'd get caught up in the madness and, if you're lucky, perish with the first wave of victims so you don't have to deal with the things that come after. If you're unlucky you would survive a little longer to see the world really go to shit. Unless you're one of these hardcore ready-for-anything types, built to survive an apocalypse.

Deadly viruses, natural disasters and economic collapse usually come with a warning sign. They make themselves known as potential doomsday scenarios before they really start to do some damage, so the lowly inhabitants of Earth at least have time to start preparing. But what if you woke up one morning to

find that everyone else had just vanished overnight? It's difficult to tell exactly what you'd do until the time actually comes.

The great thing about *Night Of The Comet* is that it's so believable. Sure, a comet that turns almost the whole of civilisation to dust in one night might be a bit far-fetched, and the zombie plumbers, cops and stock boys are highly unlikely. But Regina and Samantha Belmont's reaction to the world ending is spot on. At first, neither really catches on to what's happening. Downtown LA becomes completely deserted overnight after the appearance of a mysterious comet, and yet Reggie and Sam remain blissfully unaware of the gravitas of the situation. They don't get that the world has ended.

From there, the pair go through the five classic stages of grief, but in an

end-of-the-world kind of way. Once Reggie finally clocks what's happening and explains the comet to Sam, the latter immediately denies that anything bad is happening by continuing to make breakfast as usual. Reggie practically has to throw the dusty human remains in Sam's face before she takes even the blindest bit of notice.

Next, the sisters react by taking it out on one another. After blowing off steam and getting over their anger, they start preparing themselves for when things get inevitably worse. They crack out their MAC-10 sub-machine guns to get some target practice in and wreak the havoc on some unsuspecting city cars.

Then things get weirdly heavy when Sam fully comes to terms with what's actually happened and the fact that they're now all alone. In one of the most touching scenes of the film (and, let's be honest, those are few and far between in this one), she breaks down sobbing with Reggie when she thinks about how their dad, all her classmates and Paul Morgan, the new boy at school that she kind of sort of liked, are all most likely dead.

Finally, they accept everything the only way they know how: by breaking into a department store and trying on all the clothes. If the world is ending and there's nothing you can do about it, you might as well have a little fun. Most people would be lying if they said they wouldn't react to the apocalypse in the exact same way as the Belmont sisters.

Writer/director Eberhardt had always been a fan of empty city horrors like *Target Earth*, and wanted to tap into that genre in his own film. Speaking on the Blu-ray director's commentary, Eberhardt



Sam and Reggie test their skills with their MAC-10s guns.

NIGHT OF THE COMET

RETRO CLASSIC

The end of the world can be kind of fun if you make the most of it.



Inexplicable zombies roam the streets of LA after the comet.

CLASSIC QUOTES

"DADDY WOULD HAVE GOTTEN US UZIS"

SAMANTHA

"THE MAC-10 SUBMACHINE GUN WAS PRACTICALLY DESIGNED FOR HOUSEWIVES"

REGINA

**"WE DO NOT CROSS
AGAINST THE LIGHT!"**

REGINA

"THE WHOLE BURDEN OF
CIVILIZATION HAS FALLEN
UPON US"

REGINA

**"IF BACHELORETTE NUMBER ONE
ISN'T OUT HERE IN HALF A TICK
I'M GONNA ICE BACHELORETTE
NUMBER TWO, GOT IT?"**

WILLY

"YOU WERE BORN WITH AN ASSHOLE, DORIS, YOU DON'T NEED CHUCK"

SAMANTHA

"LET'S PLAY A GAME. IT'S CALLED SCARY NOISES"

WILLY

"YOU MADE ME MISS" DART PLAYER

**"SHE AIN'T DEAD.
THIS DOCTOR SHOT
HER UP WITH SODIUM
PENTOTHAL TO MAKE
THIS FELLOW THINK
SHE WAS DEAD. SO YOU
WOULDN'T SUCK THE
BLOOD OUTTA HER,
YOU BASTARD"**

HECTOR

"IF HE CALLS, YOU TELL HIM THAT I'M ON MY WAY DOWN THERE AND THAT I'M VERY, VERY, VERY, VERY PISSED!"

LARRY

SISTER ACT

The best of genre sisterhoods

PRACTICAL MAGIC (1998)



1 Sandra Bullock and Nicole Kidman are sister witches that must master the craft in this magical but very strange fantasy romance.

MY NEIGHBOR TOTORO (1988)



2 They don't get much cuter than Satsuki and Mei Kusakabe, child adventurers who encounter a mystical forest sprite.

GINGER SNAPS (2000)



3 Ginger and Brigitte's relationship is somewhat dysfunctional – even without the werewolf stuff – but they're also fiercely loyal.

WATCH FIRST



LAST WOMAN ON EARTH (1960)

After a mysterious event, a couple suspect they might be the only people left.

WATCH NEXT



BUFFY THE VAMPIRE SLAYER (1992)

Joss Whedon has said that Buffy Summers was partly inspired by Regina Belmont.

Hector's neighbours weren't safe from the comet.



Almost all the world's population turns to unsalvageable dust.



said: "[*Target Earth*] has the most riveting first ten minutes of any sci-fi movie, cheap sci-fi movie, that was going at that time. It's just masterful sci-fi film making. It put you right at the edge of your seat, with no monsters, no aliens, no nothing. It was just this woman who woke up and realised everybody was gone. The image of that just stuck with me."

He knew he wanted to create a piece of pulp entertainment, but he also wanted to add a spin to it, one that you would never see in *Target Earth* or an episode of *The Twilight Zone*. While Eberhardt started developing the concept, a film called *Valley Girl*, starring two little-known actors called Deborah Foreman and Nicolas Cage, had just come out. It told the story of a romance between a Californian valley girl and a city punk. It was a trashy and shallow teen romp, but it was a success. From the first couple of scenes of *Night Of The*

Comet, it's clear what kind of people Reggie and Sam are.

Even with the unusual setting, they each fit perfectly into the role of 'valley girl'; combining the post-apocalyptic wasteland with house parties, pep squad practice and the shallowness that often comes with being an American teenager in an Eighties comedy was a genius move on Eberhardt's part.

The idea for the film came to him in the early Eighties while he was busy filming PBS after school specials. Chatting to a few of the 16-year-old actors that appeared in the specials, he asked them how they would react if they woke up one morning and everyone else was gone. Presuming the teenagers would say that they'd be in a state of terror, Eberhardt was surprised to find that they were actually quite thrilled about the idea.

There was no remorse or worry in their answers, only excitement. The things



NIGHT OF THE COMET

RETRO CLASSIC

FROZEN (2013)



4 Love it or hate it, this entire film is about Elsa and Anna's amazing sisterly bond. Love conquers all, you guys. It really does. Especially when love is Hans. Ugh.

A TALE OF TWO SISTERS (2003)



5 Things get very creepy when Su-mi and Su-yeon, a pair of unhinged teenaged sisters, grow resentful of their father's new wife.

The burden of civilisation now lies with Sam, Reggie and Hector.



The survivors are rescued, but things may not be as they seem.



they could do, the places they'd go... Concerns only started to crop up when he mentioned dating, and the fact that most of their friends, family and crushes would be dead with the rest of humanity. That conversation pretty much formed the basis for the entire film.

The crew managed to do an awful lot with the measly \$700,000 budget – so low in fact that it became the reason the film is now considered a Christmas picture. It was due to start filming on location in Los Angeles in November 1983, but there wasn't enough spare cash around to pay for the city's holiday decorations to be taken down. The lack of money also made it really easy for Eberhardt to use *Night Of The Comet* to pay homage to the other low budget, pulpy sci-fi movies he grew up with.

No money meant the effects were simple: fog was created by someone throwing brick dust into the air off camera; red filters were added directly on top of the camera lens to produce the film's signature post-comet atmosphere; the empty city scenes were filmed by stopping traffic at both ends of a road for a few seconds at a time.

Eberhardt didn't worry himself with trying to make things look good. His lack of effort in that department resulted in the opposite effect. He set out to make a shoddy tribute to the films he loved, and it actually came out pretty damn great.

"THE CREW MANAGED TO DO AN AWFUL LOT WITH THE MEASLY \$700,000 BUDGET – IT IS NOW CONSIDERED A CHRISTMAS PICTURE"

The budget even influenced the casting of Catherine Mary Stewart and Kelli Maroney as Reggie and Sam Belmont. Before they started on the film, Stewart had experience working on shows like *Days Of Our Lives*, while Maroney was a series regular on *Ryan's Hope*.

They came from soap operas, which Eberhardt reckoned suited *Night Of The Comet*. With the hard-going schedules and efficient work ethic that soap operas demanded, Stewart and Maroney were used to coming into set, getting into costume and make-up, and working until it was done. They weren't interested in talking through character motivations and understanding the subtext under the story, which was actually a good thing. There's no time for that sort of nonsense when you're trying to make a cheap sci-fi film for the price of a large house.



Night Of The Comet is available to buy on Blu-ray now.



YOUR TAKE ON THE CLASSIC

WHAT YOU THOUGHT @SCIFINOW



"If a horror film about be described as 'charming', this one fits the bill! Also pretty clever too, if a bit toothless." **@teenmethuselah**



"NOTC's sci-fi/horror/comedy mix encapsulates the Eighties with a witty script, big hair, fashion and music, plus ahead of time with its ethnic lead." **@notc_fansite**



"The film is a guilty pleasure of mine. Doesn't take itself too seriously and also pokes fun at other zombie/apocalyptic films" **@safcinepile**



"Awesome film, loved it from the first time I saw it. Great action with some great one liners." **@redsteelagle**



"It's one of my all time favourites! Classic neon sci-fi magic with epic hair and outfits. #TimeCapsuleMaterial" **@klimny**



THE SCIFINOW JUMANJI QUIZ

A QUIZ FOR THOSE WHO SEEK TO FIND A WAY TO LEAVE THEIR WORLD BEHIND. WOULD YOU PLAY JUMANJI OR WOULD JUMANJI PLAY YOU? FIND OUT WITH OUR QUIZ...

LIONS

1. What year is it when Alan Parrish first finds Jumanji?
2. What does Sam Parrish do for a living?
3. What is the name of Alan's shoemaker-turned-police officer friend?
4. How long did Alan get trapped inside the game for?
5. Which two numbers needed to be rolled before Alan could be let out of the jungle?

AND MONKEYS

6. What causes Peter Shepherd to turn into a monkey?

7. What chases Sarah Whittle out of the Parrish house when she and Alan first play Jumanji?

8. What kind of bird steals the game and drops it into the river?

9. What is the first thing that comes out of the game when Judy and Peter attempt to play?

10. What number did Alan need to roll to win?

AND VINES

11. What kind of creatures start to attack while Alan and Sarah and trapped in the floor?

12. Name two of animals that make up the stampede?

13. When happens when you roll doubles in the game?

14. What is the name of Judy and Peter's aunt?

15. How do Alan and Sarah dispose of *Jumanji*?

OH MY!

16. Which two characters does Jonathan Hyde play in the film?

17. Who composed *Jumanji*'s score?

18. Who wrote the book that *Jumanji* is based on?

19. How much did *Jumanji* gross in the US: \$50 million, \$100 million or \$150 million?

20. In what year was *Jumanji* released in cinemas?

DIDN'T HE/SHE DO WELL! See how you did with our arbitrary scoring system



16-20

ALAN PARRISH
It's like you grew up playing this game. Or trapped inside of it. You're not just a leader and a quiz master; you're also a survivor. Who needs teammates when you've got mad skills like yours?



11-15

SARAH WHITTLE
It doesn't take a lot to put you off something entirely, but you'll find that when you put your mind to it you can do amazing things. Don't let the naysayers get you down; just keep going forward.



6-10

JUDY SHEPHERD
The skill is there, but the enthusiasm isn't. If you made more of an effort to help your team out and spent a little less time bitching you would see that you're a greater asset than you realise.



0-5

PETER SHEPHERD
You are a great quiz teammate, but unfortunately you're also quite prone to cheating. Just focus on what you need to get done and stop worrying about what everyone else is doing.

ANSWERS: 1. 1969 2. HE OWNS A SHOE FACTORY 3. CARL BENTLEY 4. 26 YEARS 5. FIVE OR EIGHT 6. HE CHEATS 7. A COLONY OF BATS 8. A PELICAN 9. GIANT MOSQUITOES 10. TWO
11. SPIDERS 12. ELEPHANT, RHINOS, SONINOS, PELICANS AND ZEBRAS 13. YOU GET ANOTHER TURN 14. AUNT NORA 15. THEY THROW IT OFF A BRIDGE 16. SAM PARRISH (ALAN'S FATHER) AND VAN
Pelt 17. JAMES HORNOR 18. CHRIS VAN ALLSBURG 19. \$100MILLION 20. 1995

MUTANT CATERPILLAR GAMES

... SINCLAIR ... COMMODORE ... ACORN ...



MACHINES



HARDWARE

your first order
when you use
discount code
"retrogc1"
10% OFF



REPAIRS



SOFTWARE

ALL OUR STOCK IS TESTED, WORKING AND GUARANTEED

FREE UK inland postage - excellent international postage rates

www: www.mutant-caterpillar.co.uk
ebay: mutant-caterpillar

email: sales@mutant-caterpillar.co.uk
tel: 01970 625441

... AMSTRAD ... ATARI ... ANYTHING ELSE!

KRACKERS

KRACKERS COMICS & GAMES

COMICS • GRAPHIC NOVELS • TOYS
WARHAMMER • DUNGEONS & DRAGONS
STAR WARS • MAGIC: THE GATHERING
DR WHO • KID ROBOT • FUNKO POP!
ADVENTURE TIME • BOARDGAMES

5 BATH PLACE, TAUNTON, SOMERSET TA1 4ER TEL: (01823) 335 057

WWW.KRACKERS.COM

THE SAMSRIC VAMPIRISM OF ANCIENT MESOPOTAMIA

The plague of 1918 A.D:

The mortal world is in a state of devastation.
A woman wakes up in an abandoned temple of Kali,
the goddess of darkness, in an ancient city of Gaya.

She does not know where she is.

She does not remember the events leading to this.
She only hears a familiar voice of a tormented man
who has haunted her dreams.

He tells her a story – of a time of souls and suffering,
of immortality and gods, of life and death.

This, he says, is Mesopotamia.



Available on Amazon: <http://bit.ly/TheSamsaric>
www.greglwin.com Facebook: GWLwin

"DOUGLAS ADAMS
MEETS
HEART-SHAPED BOX"

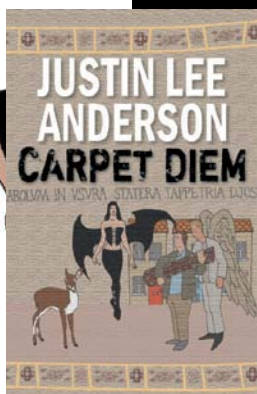
"ADDICTIVE AND
EXTREMELY WITTY"



SciFiNow



OUT NOW



@authorjla



"GLORIOUSLY QUIRKY
AND
HILARIOUSLY INVENTIVE"

"CHALLENGES ROBERT RANKIN
FOR SHEER
TONGUE-IN-CHEEK
ORIGINALITY"

@LiamRudden, *Edinburgh Evening News*

To advertise in

SciFiNow

Contact us on
01202 586442

or adinfo@imagine-publishing.co.uk

SECOND SIGHT

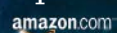
www.maximilianpereira.com



What happens when a superior technology is
set to re-engineer the human eye? The visual
function that lays the very foundation of human
reality is threatened, with potential deadly
consequences.

"It, therefore, challenges the preconceptions
of our reality to which we cling and thus
serves to spark our curiosity into the very
nature of our existence."

prweb.com





WANT MORE?

Go to **GreatDigitalMags.com**
and get great deals on brilliant
back issues & exclusive
special editions

INSTANT ACCESS TO BACK ISSUES

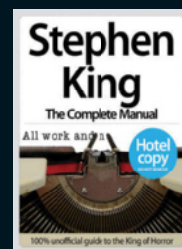
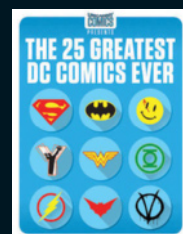
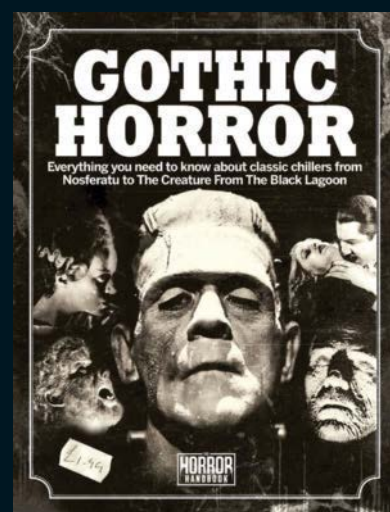
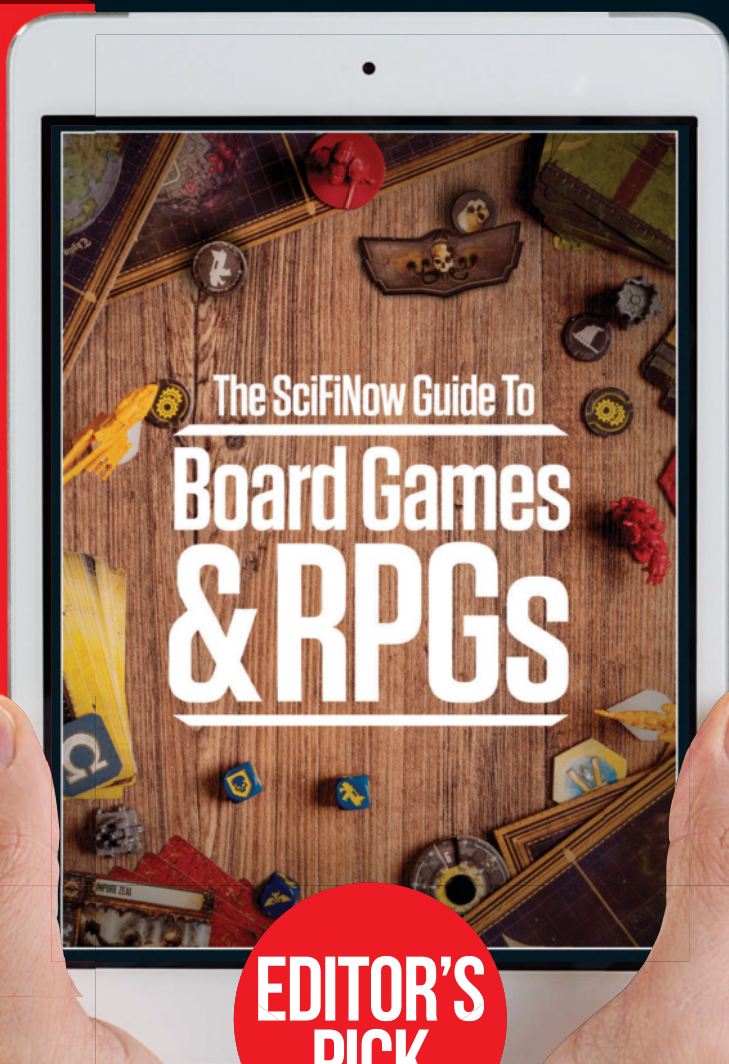


**PLUS SAVE
EVEN MORE
IF YOU
SUBSCRIBE**



EXCLUSIVE BOOKS & SPECIAL EDITIONS

★ GO TO GREATDIGITALMAGS.COM NOW ★



ALL AVAILABLE TODAY ON
GREATDIGITALMAGS.COM

SciFiNow

THE WORLD'S BEST SCI-FI, FANTASY
AND HORROR MAGAZINE

NEXT ISSUE 29 JUNE

**DON'T
MISS OUT**
Turn to page 58
to subscribe!

We interrogate
every member of
the Suicide Squad

BAD TO THE BONE

SciFiNow

Imagine Publishing Ltd
Richmond House 33 Richmond Hill
Bournemouth Dorset BH2 6EZ
☎ +44 (0) 1202 586200
www.imagine-publishing.co.uk
www.scifinow.co.uk
www.greatdigitalmags.com

Magazine team

Editor Steve Wright

steve.wright@imagine-publishing.co.uk

☎ 01202 586244

Art Editor Jonathan Wells

Features Editor Jonathan Hatfull

Senior Staff Writer Poppy-Jay Palmer

Production Editor Jen Neal

Photographer James Sheppard

Editor in Chief James Hoare

Senior Art Editor Stephen Williams

Assistant Designer Ryan Wells

Publishing Director Aaron Asadi

Head Of Design Ross Andrews

Contributors

Chris Anderson, Nadia Attia, Abigail Chandler, Martyn Conterio, David Cousins, Erlingur Einarsson, Getty, Edward Gross, Matthew Handrahan, Darran Jones, Kinoo, Katherine McLaughlin, Carrie Mok, Claire Nicholls, Martin Parsons, Oliver Pfeiffer, Rex, Laura Sneddon, Adam Tanswell, Calum Waddell

Cover image

Doctor Strange © 2016 Marvel. All Rights Reserved
Suicide Squad © 2015 Warner Bros. Entertainment
Rogue One: A Star Wars Story © 2016 - Lucasfilm Ltd & TM. All Rights Reserved
Star Trek Beyond © 2016 Paramount Pictures. All rights reserved
Fantastic Beasts And Where To Find Them © 2016 Warner Bros. Entertainment Inc.
Ghostbusters © 2016 Columbia Pictures Industries Inc. All Rights Reserved
Doctor Who © 1972 BBC/BBC Worldwide
The Living And The Dead © 2016 BBC/BBC Worldwide,
Photograph: Robert Viglasky

Advertising

Digital or printed media packs are available on request.

Head Of Sales Hang Deretz

☎ 01202 586442

hang.deretz@imagine-publishing.co.uk

Account Manager Anthony Godsell

☎ 01202 586420

anthony.godsell@imagine-publishing.co.uk

International

SciFiNow is available for licensing. Contact the International department to discuss partnership opportunities.

Head Of International Licensing Cathy Blackman

☎ +44 (0) 1202 586401

licensing@imagine-publishing.co.uk

Subscriptions

To order a subscription to SciFiNow

☎ +44 (0) 844 844 0245 (UK)

☎ +44 (0) 1795 414 619 (Overseas)

Email: scifinow@servicehelpline.co.uk

13 issue subscription (UK) – £52

13 issue subscription (Europe) – £70

13 issue subscription (ROW) – £80

Circulation

Circulation Director Darren Pearce

☎ 01202 586200

Production

Production Director Jane Hawkins

☎ 01202 586200

Finance

Finance Director Marco Peroni

Founder

Group Managing Director Damian Butt

Printing & Distribution

Southernprint Ltd, 17-21 Factory Road, Upton Industrial Estate, Poole, Dorset, BH16 5SN, www.insite.southernprint.co.uk

Distributed in the UK, Eire & the Rest of the World by Marketforce, 5 Churchill Place, Canary Wharf, London, E14 5HU. ☎ 0203 787 9060, www.marketforce.co.uk

Distributed in Australia by Gordon & Gotch Australia Pty Ltd, 26 Rodborough Road, Frenchs Forest NSW 2086 Australia. ☎ +61 2 9972 8800, www.gordongotch.com.au

Disclaimer

The publisher cannot accept responsibility for any unsolicited material lost or damaged in the post. All text and layout is the copyright of Imagine Publishing Ltd. Nothing in this magazine may be reproduced in whole or part without the written permission of the publisher. All copyrights are recognised and used specifically for the purpose of criticism and review. Although the magazine has endeavoured to ensure all information is correct at time of print, prices and availability may change. This magazine is fully independent and not affiliated in any way with the companies mentioned herein. If you submit material to Imagine Publishing via post, email, social network or any other means, you automatically grant Imagine Publishing an irrevocable, perpetual, royalty-free license to use the images across its entire portfolio, in print, online and digital, and to deliver the images to existing and future clients, including but not limited to international licensees for reproduction in international, licensed editions of Imagine products. Any material you submit is sent at your risk and, although every care is taken, neither Imagine Publishing nor its employees, agents or subcontractors shall be liable for the loss or damage.

ip
IMAGINE
PUBLISHING

© Imagine Publishing Ltd 2016
ISSN 1477-6650

recycle
When you have finished with
this magazine please recycle

"TRULY HILARIOUS"

CINEMA ETC



OUT NOW

amazon.co.uk

matchbox films

Free Super Saver Delivery and Unlimited One-Day Delivery with Amazon Prime are available on eligible orders. Terms and Conditions apply. See Amazon.co.uk for details.

Fabian De Gaillande

The 12th International

LONDON[®] Tattoo CONVENTION

23-24-25th Sept 2016



**LONDON'S ONE & ONLY, MOST RESPECTED & PRESTIGIOUS TATTOO CONVENTION IN THE WORLD
FEATURING OVER 400 OF THE WORLD'S FINEST TATTOO ARTISTS**



Denis Sivak



BOOK YOUR ADVANCE TICKET NOW!

GET FRIDAY FOR FREE!

Buy the 2016 Advance 3 Day Pass for £50

Advance Ticket Prices	On the Gate Ticket Prices
Fri: £20 Sat: £30 Sun: £25	Fri: £25 Sat: £35 Sun: £30

**TOBACCO DOCK, 50 PORTERS WALK
WAPPING, LONDON, E1 2SF**

www.kingpintickets.com

EXCLUSIVE: AD ART EXHIBITION (more info soon)

ART EXHIBITIONS: GOD MACHINE • CHRIS LOVELL • HARIS NUKEM • CHRIS GUEST and much more!
THE FUEL GIRLS • CIRCUS OF MEN • CERVENA FOX • PYROHEX • BIBIANA ATADA • ANNA QUINN
LIVE MUSIC • HUGE SHOPPING AREA • **For more info visit www.thelondontattooconvention.com**